

THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



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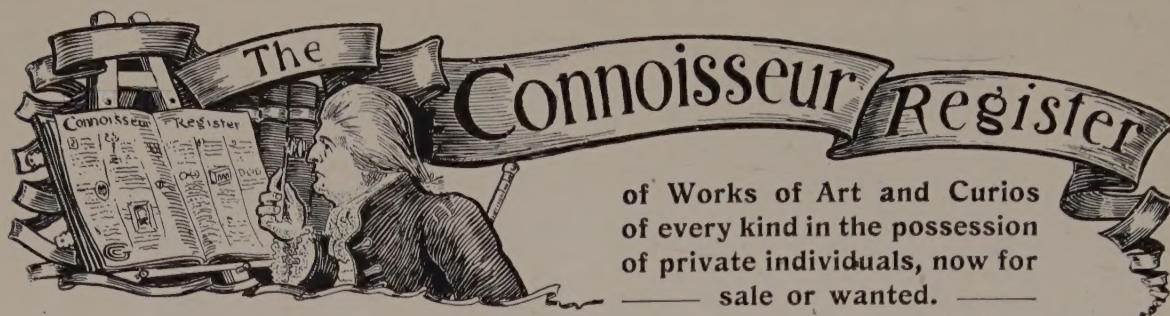
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When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of bona-fide private collectors.

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and sent in by the 14th of every month; special terms for illustrated announcements from the Advertisement Manager, 95, Temple Chambers, Temple Avenue, E.C., to whom all advertisements should be addressed.

All replies must be inserted in a blank envelope with the Register Number on the right hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to the Connoisseur Magazine Register, 95, Temple Chambers, Temple Avenue, E.C.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

A Gentleman desires to purchase a few pieces of genuine Old English Furniture in original condition; also **some Old English Engravings**. Only the very finest specimens will be considered. [No. R4,726]

Wanted.—A private collector wants marked Spode, Swansea, Rockingham pieces, services. [No. R4,727]

For Sale.—Vols. I., II., III. "Connoisseur Magazine." Full calf. Splendid condition. Best cash offer. [No. R4,728]

For Sale.—Three Japanese Inros with Netsukes attached. [No. R4,729]

Le Blond Prints.—Twelve for 13s. [No. R4,730]

Japanese Colour Prints.—Unique collection for sale. Bargains. [No. R4,731]

Wanted.—Coloured Print, after D. Gardner, "Fidelity," girl lying under tree with dog. [No. R4,732]

For Sale.—Fine Oil Painting, "Sussex Bull," by James Ward, R.A. Viewed by appointment. [No. R4,733]

For Sale.—Very fine inlaid Marqueterie Bureau China Cupboard. 8 ft. 6 in. by 4 ft. 5 in. Outside drawers; 8 secret drawers, 9 inside ditto. Believed unique. Viewed by appointment. [No. R4,734]

For Sale.—Pair antique Chinese Mirror Pictures, lacquer frames, fine condition; also unique Sheffield Percolator Coffee Pot; also Early English Oak Chest. [No. R4,735]

"Paul Veronese."—Genuine original Oil Painting (42 in. by 36 in.) with pedigree. Also about four hundred paintings of all Schools for disposal cheap. Owner, private collector, leaving. [No. R4,736]

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Paul Sandby's "Carnival at Rome," 1780.—Complete set of four aquatints, framed, and in fine condition. Exhibited. £10. [No. R4,742]

Fruit and Flower Piece by Jan David de Heem.—Fully signed; brilliant specimen. Twice exhibited. £80. [No. R4,743]

Old Sheraton Mahogany Sideboard.—Satinwood inlay; 6 ft. Fine piece; good condition. £30. [No. R4,744]

Grandfather Clock.—Old Sheraton mahogany, with beautiful inlay. Exceptional piece. £20. [No. R4,745]

Sixteenth-Century Walnut Italian Cabinet, profusely inlaid with grotesques. £20. [No. R4,746]

Continued on Page X.

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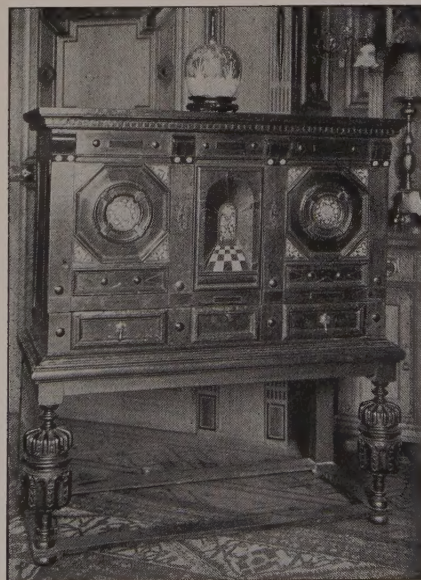
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THE CONNOISSEUR MAGAZINE

(Edited by J. T. HERBERT BAILY).

Editorial and Advertisement Offices : 95, Temple Chambers, Temple Avenue, E.C.

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Lambert, Goldsmiths, Silversmiths, and Jewellers

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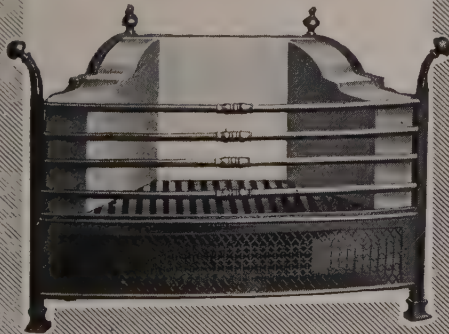
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Antique Oak Buffet, £16 10s.; Antique Dresser, £12 10s.; Antique Settle, £5 10s. [No. R4,747]

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Set of four old Chippendale Chairs, £18 10s. [No. R4,749]

Genuine old Chippendale Settee, £13; Chippendale Table. [No. R4,750]

Rare Antique Queen Anne Furniture for sale. [No. R4,751]

Wanted.—Patch-Boxes, with views of Bath, Clifton, etc. [No. R4,752]

Genuine old Whieldon Toby Jug, in almost perfect condition. [No. R4,753]

For Sale.—"Cries of London," colours, £40 (Hogarth frames, Appleton); "Lætitia," colours, £30 (Hogarth frames, Leslie Haynes); "Stafford Children," £26 (Appleton); "Lady Rushout and Children," £16 (Appleton). [No. R4,754]

Wanted.—Arundel Society's Coloured Prints. Describe fully. State price. [No. R4,755]

A Painting by Erskine Nicol, A.R.A., and an Enamel Miniature by C. F. Zincke, both signed and dated. Can be seen at Hastings. [No. R4,756]

For Sale.—Genuine old Oak Chest, carved and panelled. In good condition. [No. R4,757]

Oil Painting.—"Landscape," by Thomas Gainsborough, R.A., dated 1749. Canvas 3 ft. 4 in. by 4 ft. 6 in. £160. [No. R4,758]

Landscape Oil Painting with Figures.—Canvas 2 ft. 6 in. by 3 ft. Signed and dated M. Hobbema, 1663. In splendid condition. £80. [No. R4,759]

For Sale.—Embroidered Quilt, worked coloured silks; "Queen Anne" period. Value £10. [No. R4,760]

For Sale.—Choice Collection of Old English and Oriental China. [No. R4,761]

Leeds Tea Service, impressed mark. £8. [No. R4,762]

For Sale privately.—Genuine Rembrandt Portrait, signed, dated. £10,000. Seen London. Offers invited. [No. R4,763]

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Unique Collection Pipes for disposal.—Every land, nation. Would separate. [No. R4,765]

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Selling Collection.—Eight-day brass Grandfather Clock, eight feet high; William and Mary Table. [No. R4,770]

Wanted.—Turkey Carpet, about 25 ft. by 16 ft. Second hand, good condition. [No. R4,771]

Wanted.—Ralph Wood, Whieldon Figures, Salt Glaze and Colour-Prints. [No. R4,772]

The lost Picture Gioconda.—I have in my possession a proof engraving, *Death of Leonardo da Vinci*, painter of the above, dying in the arms of Francis I., purchaser of same. [No. R4,773]

Wanted.—Old Chippendale Table. Apply [No. R4,774]
Old Oak Panelling, Charles II. period, for sale, about 450 square feet. [No. R4,775]

The Connoisseur

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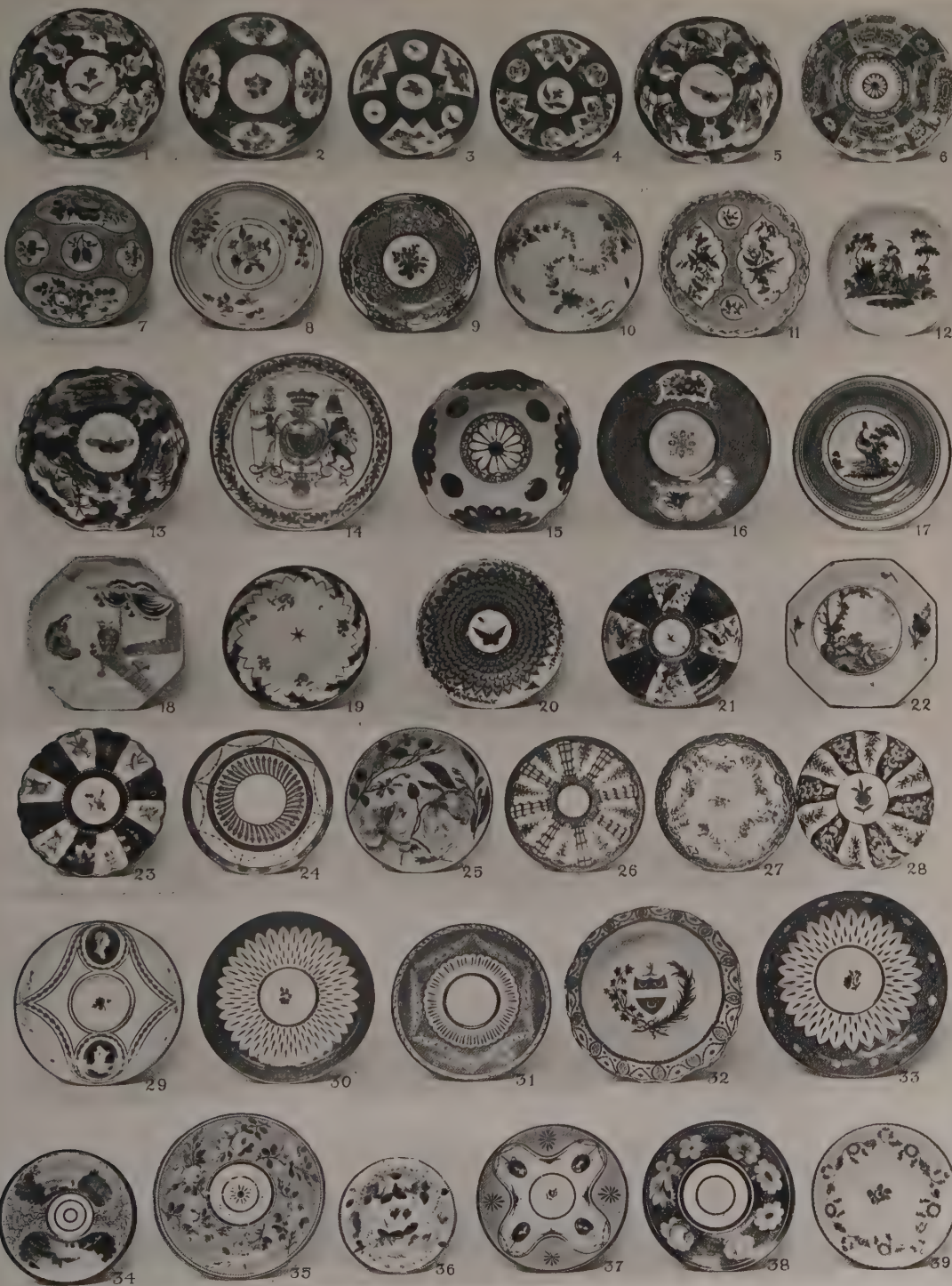
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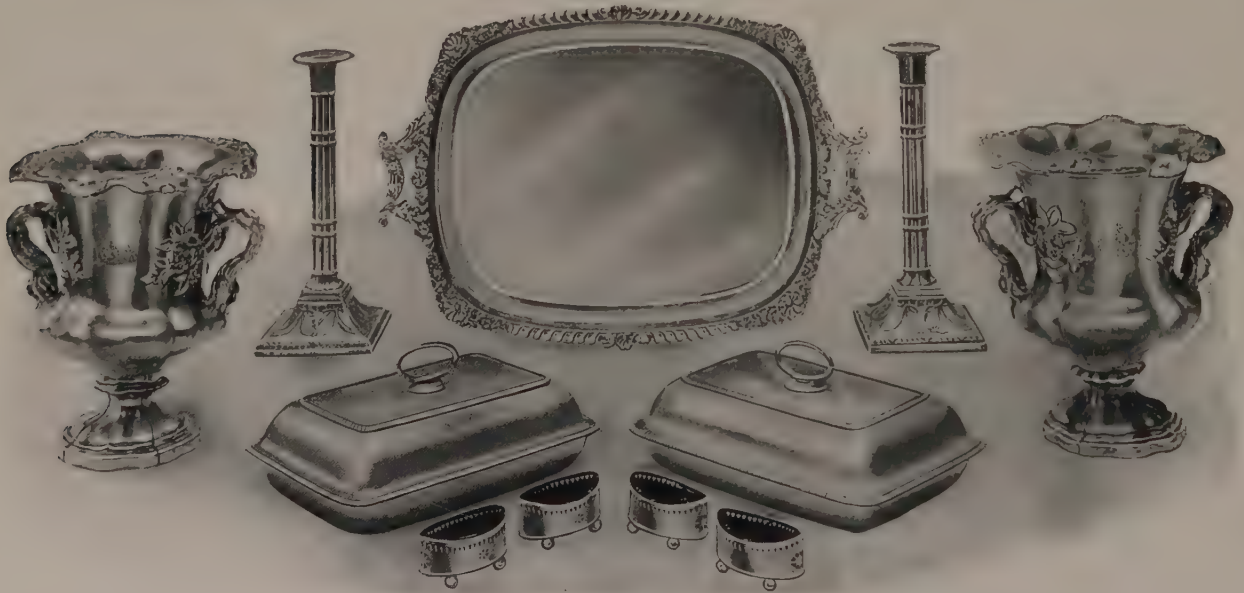
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The Connoisseur

A. C. DE PINNA



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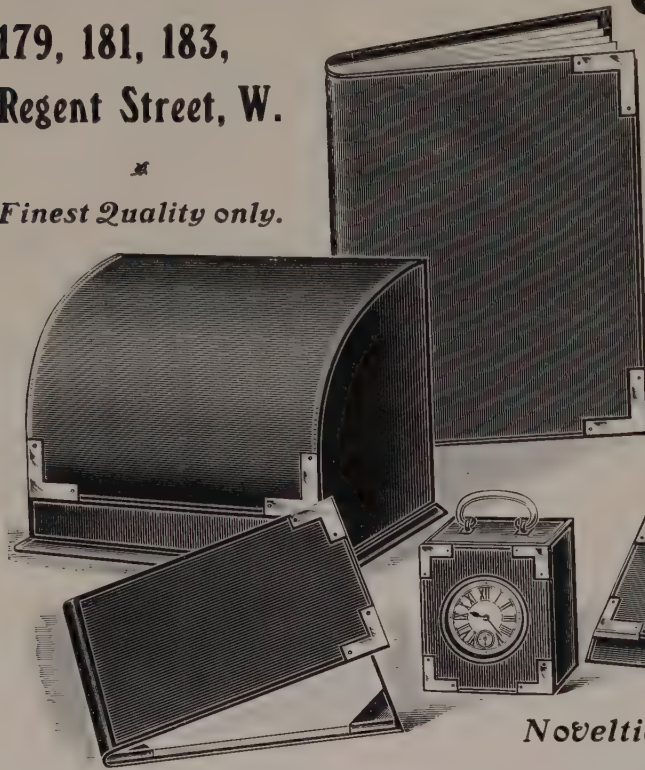
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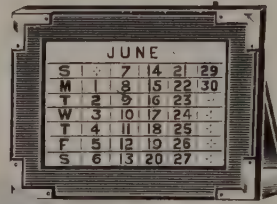
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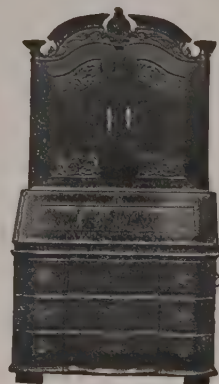
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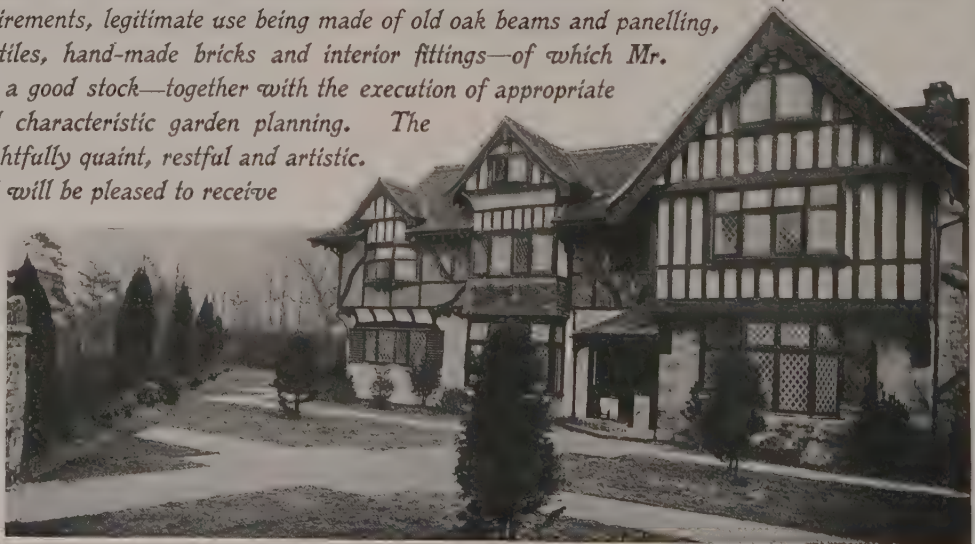
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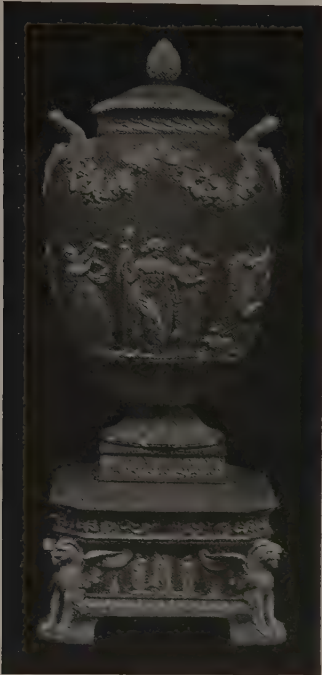
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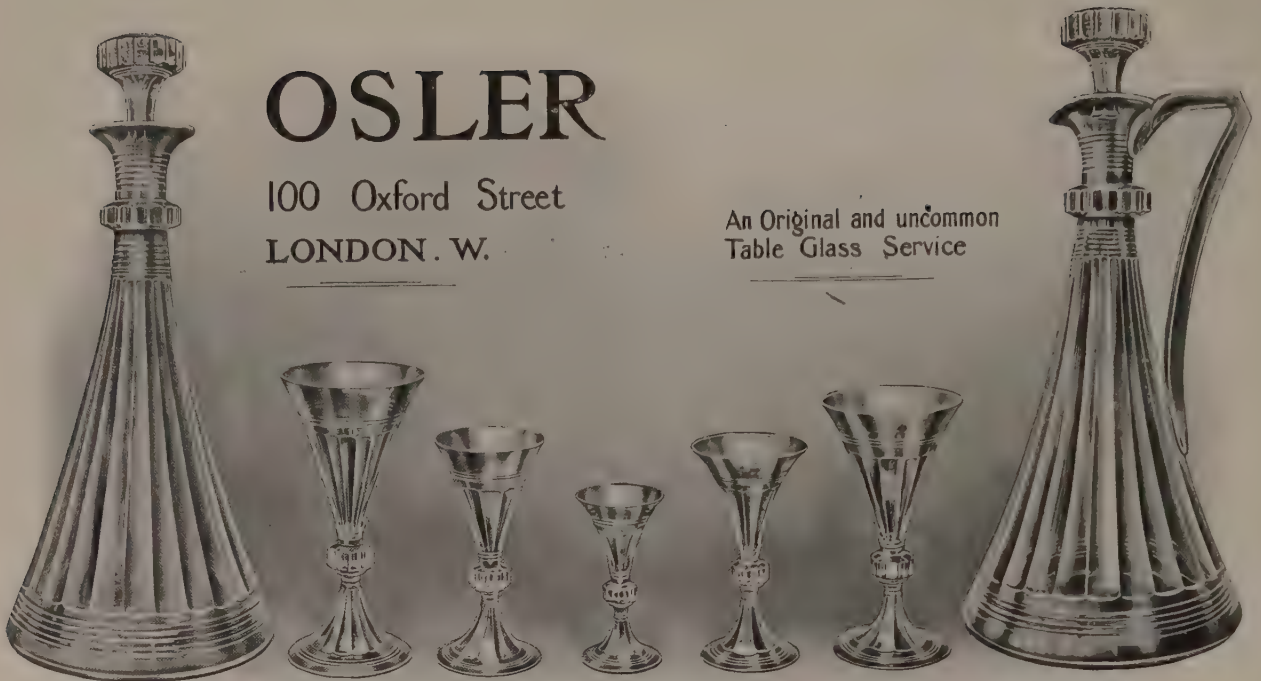


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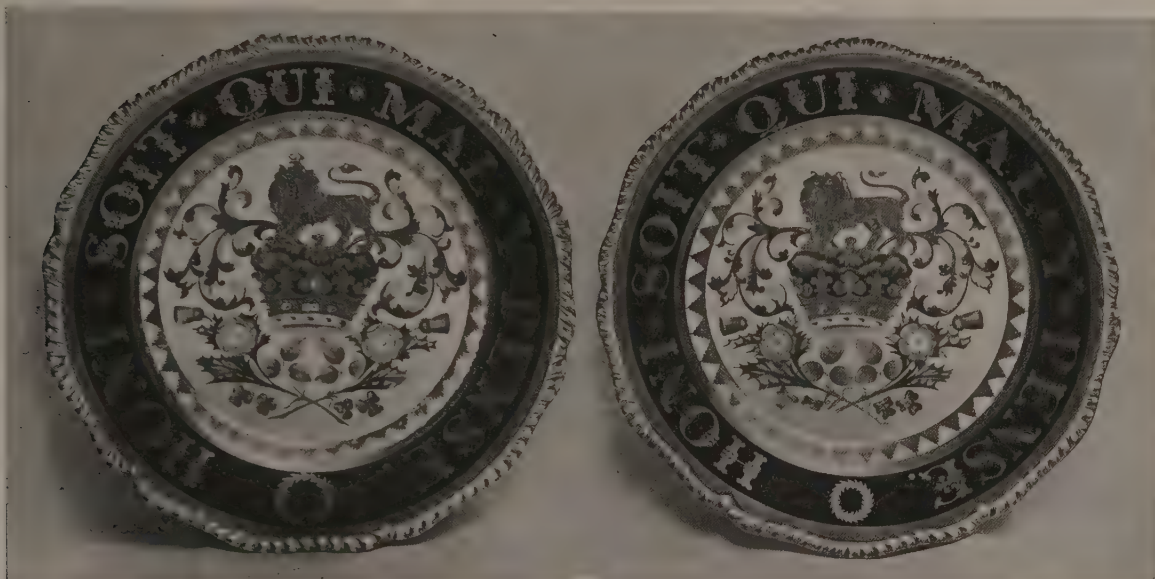
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October, 1911.—No. cxxii.

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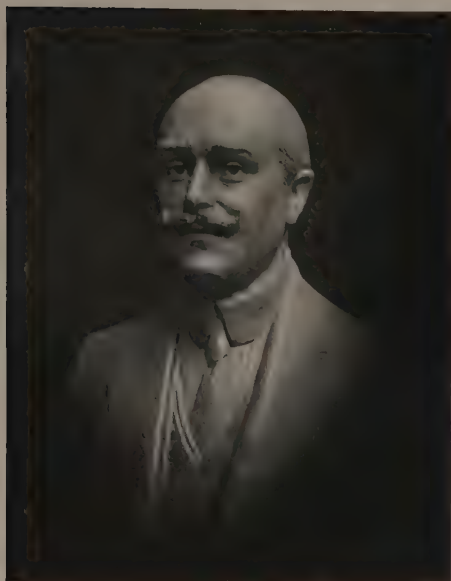
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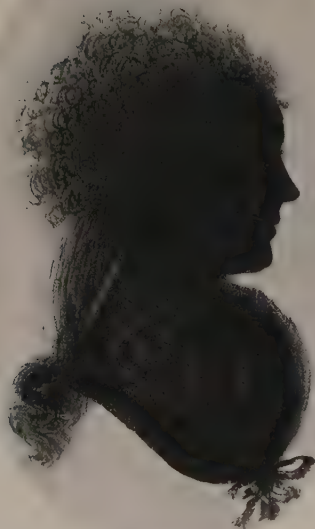
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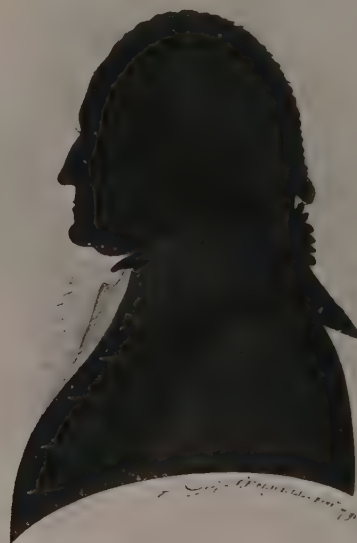
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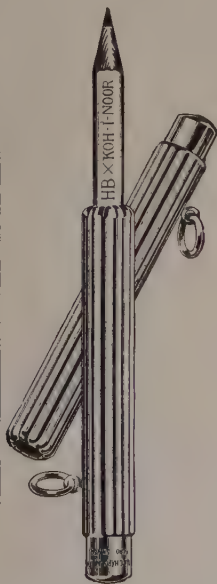
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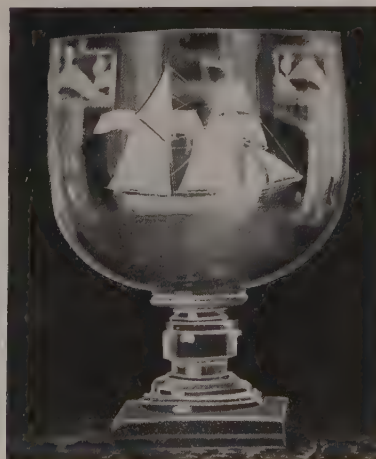
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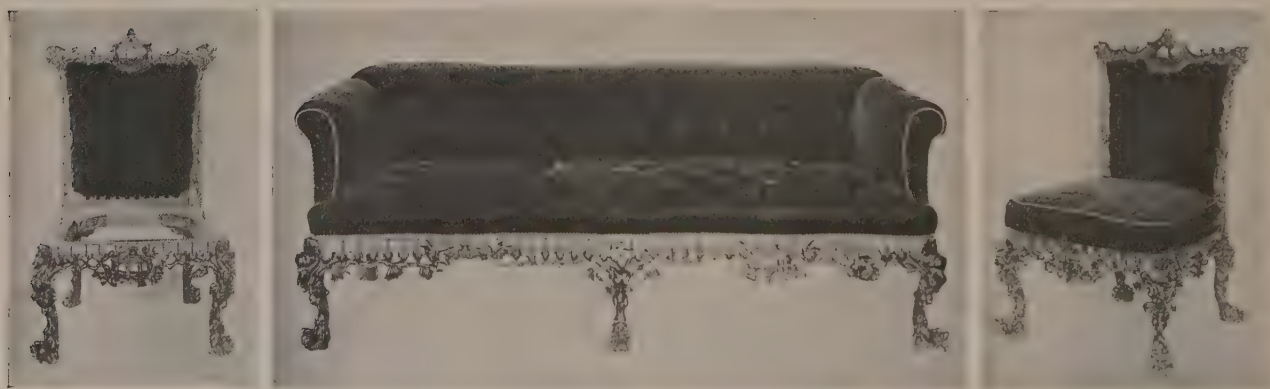
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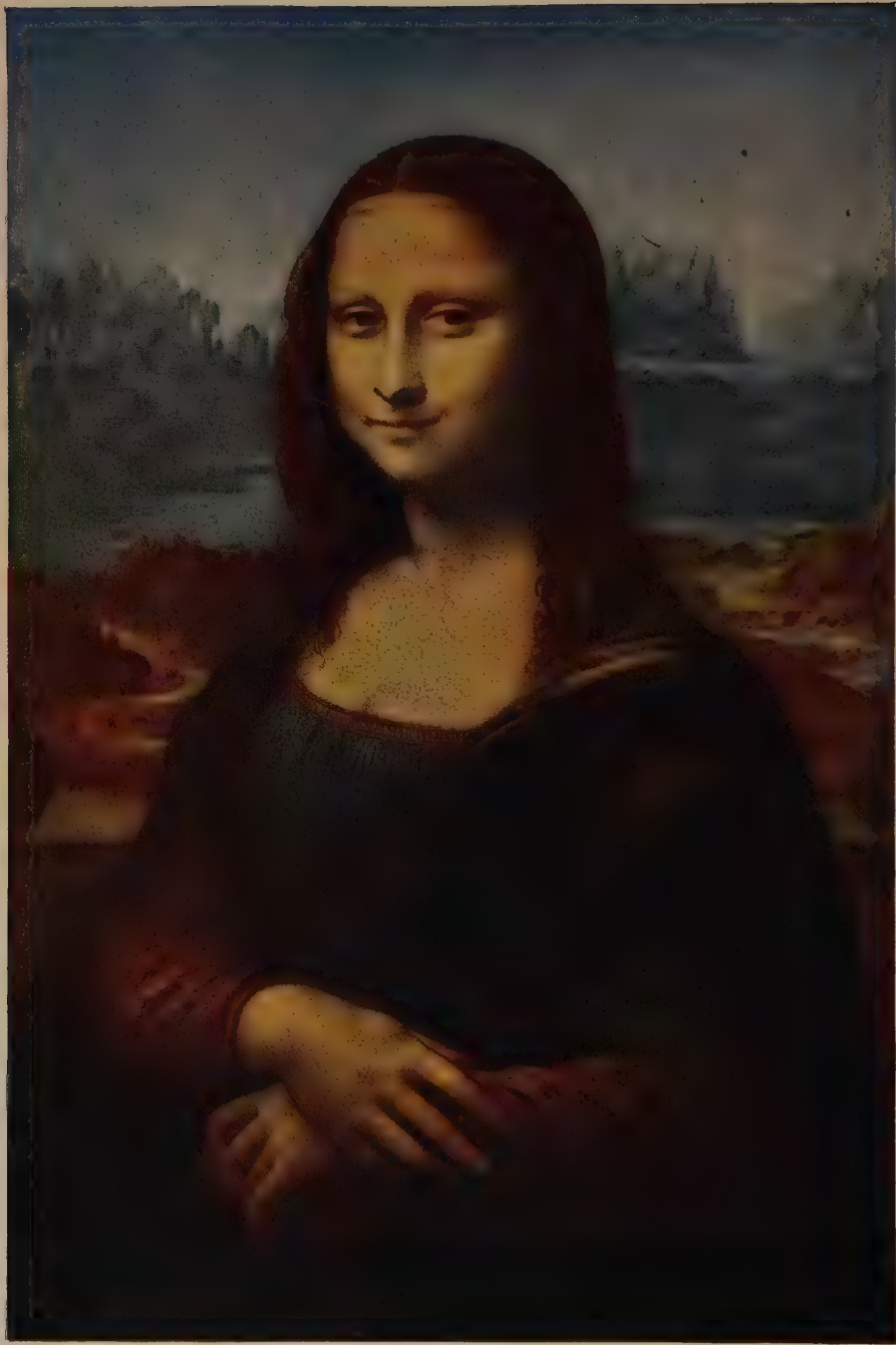
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Pottery and Porcelain

Bristol Pottery in the Bristol Museum and Art Gallery By Richard Quick

It is a well-known historical fact that pottery was made in Bristol as far back as Edward I.'s reign. A reference occurs in the archives under date 1284 to that effect, which places beyond doubt the existence of fictile works at a very early period. Whenever excavations have been made in the city, along the north bank of the river from Bristol Bridge, remains of pottery and shard heaps have been discovered.

My first illustration is of some fragments of thirteenth-century pitchers, discovered in 1899, in a well in Castle Green, the site of Bristol Castle.

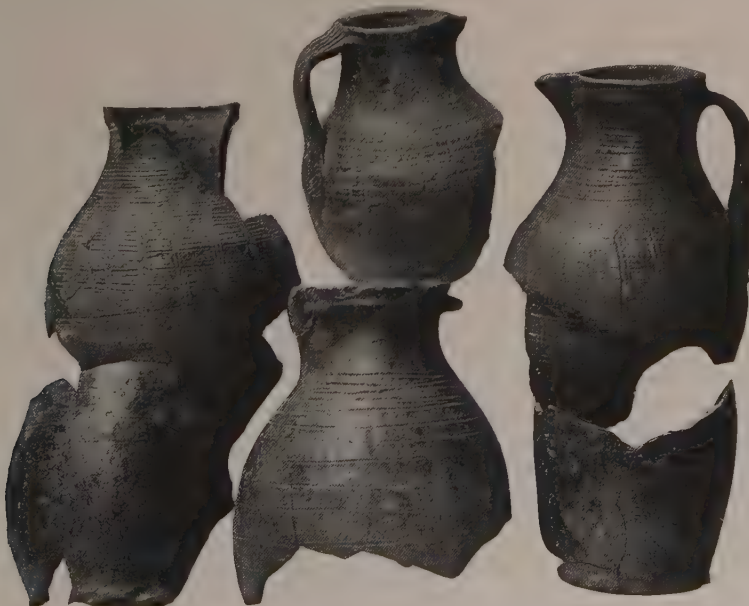
The only perfect specimen of pottery of this period which has come under my notice was found in pulling down an old house at Redcliffe in 1876. (See No. ii.) This quaint jug or pitcher is covered with a light green glaze, the handle being deeply scored to look like basket-work. The peculiar ornamentation of stems with stiff leaf foliage and finger-pressed base is characteristic of the treatment of the thirteenth century. The jug is thirteen inches in height.

The third illustration is of an Elizabethan green glazed wall or stove tile. It bears the Royal Arms above, and in the centre a Tudor rose, with crown and letters E. R., being probably made in Elizabeth's reign for that reason. The pilasters on each side contain shields. Both in this and the supporters of the shield with the Royal Arms and motto this tile differs from the specimen in the Victoria and Albert Museum, which also has a floral ornament in the background.

This interesting specimen, I am inclined to think, was made in Bristol. It was originally over the fire-place in the "Horse and Jockey" Tavern, Broadmead, and was removed to the City Library in 1853, from whence it was transferred to the Museum in 1907. It measures 13½ inches by 10 inches.

BRISTOL DELFT.

Bristol pottery may be divided into three periods:—the Frank, from about 1674 to 1784; the Ring, from 1784 to 1816; and the Pountney, from 1816 to date.



NO. I.—FRAGMENTS OF THIRTEENTH-CENTURY PITCHERS



NO. II.—BRISTOL PITCHER THIRTEENTH CENTURY.

The following table gives the names and dates of the various firms:—

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REDCLIFFE BACK.	
FRANK PERIOD (1674-1784). 110 years.	Thomas Frank ... ? 1674-
	Richard Frank ... 1730-1777
WATER LANE, TEMPLE BACK.	
RING PERIOD (1784-1816). 32 years.	Frank & Co. (Richard Frank and Son) ... 1777-1784
	Joseph Ring ("Bristol Pottery") ... 1784-1788
	Ring, Taylor & Carter (Mrs. Ring, 1788) ... 1788-1813
	Carter & Pountney (Henry Carter & Co.)... 1813-1816
	Pountney & Allies... 1816-1835
POUNTNEY PERIOD (1816 to date).	John D. Pountney... 1835-1837
	Pountney & Goldney ... 1837-1850
	John D. Pountney... 1850-1852
	Pountney's (Mrs. Pountney) 1852-1868
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It is not known whether Thomas Frank was the founder of the pottery on Redcliffe Back, but it is

recorded that he was a potter upon the occasion of his marriage in 1697. It may have been founded by an unknown potter, and acquired by Frank himself in the latter part of the seventeenth century. Richard Frank, his son, is said to have had the business from about 1730 to 1777, when it was removed to Water Lane, Temple Back. The firm then changed from Richard Frank & Son to Frank & Co. It was at this period that the plates and jugs seen in No. iv. were made. The first on the left was painted by Michael Edkins, in the Chinese style: the back of the same plate is shown in No. v. It has the initials ^E_{M B}, those of himself and his wife Betty. It is dated 1760, in bold figures, this being just at the time that he left Frank's, and became a painter on Bristol glass, etc. This arrangement of initials, where the upper letter was the surname and the lower ones those of the husband and wife, was quite common. The centre plate in No. iv. was painted by Bowen about 1761.

The Delft industry began at the close of the seventeenth century, and continued until lead-glazed pottery became popular. Two factories, both producing an earthenware body having a coating of white tin enamel, were in operation at the same time, one belonging to Richard Frank, as we have seen, the other to Joseph Flower, who, in 1777, removed from No. 2 on the Quay to No. 3, Corn Street, where Michael Edkins painted a sign-board for him,



NO. III.—ELIZABETHAN STOVE TILE

Bristol Pottery in the Bristol Museum



No. IV.—BRISTOL DELFT JUGS AND PLATES

“Flower, Potter.” We have Edkins’s ledger in the Museum, with many curious and interesting entries in it, under date 1761-83, also a drawing by Nicholas Pocock in 1772, showing Franks’ and Flower’s potteries on Redcliffe Back. Two interesting Delft puzzle-jugs with pierced necks and handles and three spouts in each rim will be seen in No. iv. The inscription on the one on the left runs thus:—

“Fill me with wine, ale or water,
Any of the three it makes no matter,
Then drink me dry if you be willing,
And in so doing you’ll win a shilling.”

On the other as follows:—

“Here, gentlemen, come try your skill,
I’ll hold a Wager if you will,
That you don’t Drink this Liquor all
Without you spill or let some fall.”

These jugs were very popular at the end of the eighteenth century in country inns. The centre mug or tankard in No. iv. is decorated with figures and birds in the Chinese style, out-curved foot and fluted handle, seven inches high.

The two plates on either side in No. v. are coloured lilac or manganese purple, with blue in the panels.



No. V.—BRISTOL DELFT PLATES, TILE, ETC.



NO. VI.—BRISLINGTON DELFT BOWL, PLATES AND JAR

One has the initials N. V. R. and date 1739. The wall-tile is decorated in the same manner. Tiles were made in great numbers, often in sets of four, six, eight, and even as high as twenty-four to form a picture. There was one in the Jermyn Street Museum of St. Mary Redcliffe Church on twenty-four tiles painted in blue. Tile pictures for the fireplace, representing a cat and dog in sets of nine tiles, were at one time fairly common in Bristol houses. There are tiles in the collection forming parts of pictures.

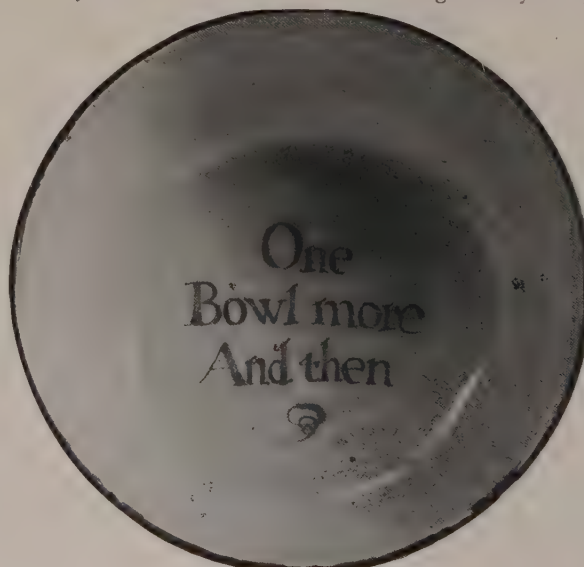
Besides plates, dishes and jugs, punch-bowls seldom dated are to be found, commonly in blue. The large one in the centre of No. vi. is beautifully decorated in red, blue, green, and a very little yellow, as also are the two large plates and the jar with lid in the centre. The large bowl has the same bird painted on the inside, as is seen on the pot. These are generally put down to Frank's production at the Brislington Delft works, which he had been carrying on at the same time as the pottery at Redcliffe Back. He lived at the former, and walked daily into Bristol. The bowl is fourteen inches in diameter and eight inches high.

Professor Church says: "Approximate dates may be assigned to some of the extant specimens of Bristol

Delft by noting the form and fashioning of the pieces. For example, in the case of plates, those of the earlier period, say 1706 to 1735, resemble their Dutch prototypes, being without any flange beneath, and having either simple curved sides and a nearly flat bottom, or a steep sloping ledge and then a sharp curve. During the next period, 1735 to 1745, we find the outer ledge or brim was nearly level, the circumference was frequently cut or lobed in six divisions, the area of the central portion was reduced and a flange was added beneath. Some intermediate and transitional forms occur, but, about 1755, the final form was reached, which is seen in the majority of the extant examples, and which closely resemble that now generally adopted for dinner-plates."

The most complete collection ever made of the works of Bristol Delft potters was destroyed in the fire at the Alexandra Palace in 1873. A large number of the specimens there gathered together had been obtained from houses in Bristol, Gloucester, and the neighbourhood around.

Pieces of an ornamental character, either in form or decoration, or both, were turned out as early as 1706 and as late as 1784. Frank's Delft works were situated



NO. VII.—"ONE BOWL MORE"

BRISTOL DELFT

Bristol Pottery in the Bristol Museum

behind the premises in Redcliffe Street known as Canynge's House. On this site in 1869 were found abundant remains of Delft ware of Bristol manufacture.

The body of Bristol Delft is generally a light buff or tawny colour, darker than the Dutch Delft. The enamel has often a greenish blue tint, thinner than the Dutch, also very uniform in colour and texture.

It is claimed that Flower's ware was thinner and neater in make than Frank's, the glaze good and the colour clear and

brilliant. Usually the Bristol blue employed under the glaze was rather a dull blue, and the decoration was either copied directly from the Chinese, or from the Dutch, who themselves imitated the former.

Another kind of ornament said to be peculiar to Bristol Delft is the use of pure white enamel as a pattern upon the greenish-white body of the ware. This white upon white is known as *bianco sopra bianco*. The same decoration is found on bowls, about eight inches across. In No. vii. is a bowl in the Museum collection, with the outside painted in Oriental style, and the interior with characteristic *bianco sopra bianco*

decoration, and inscribed—

"One Bowl more,
And then——"

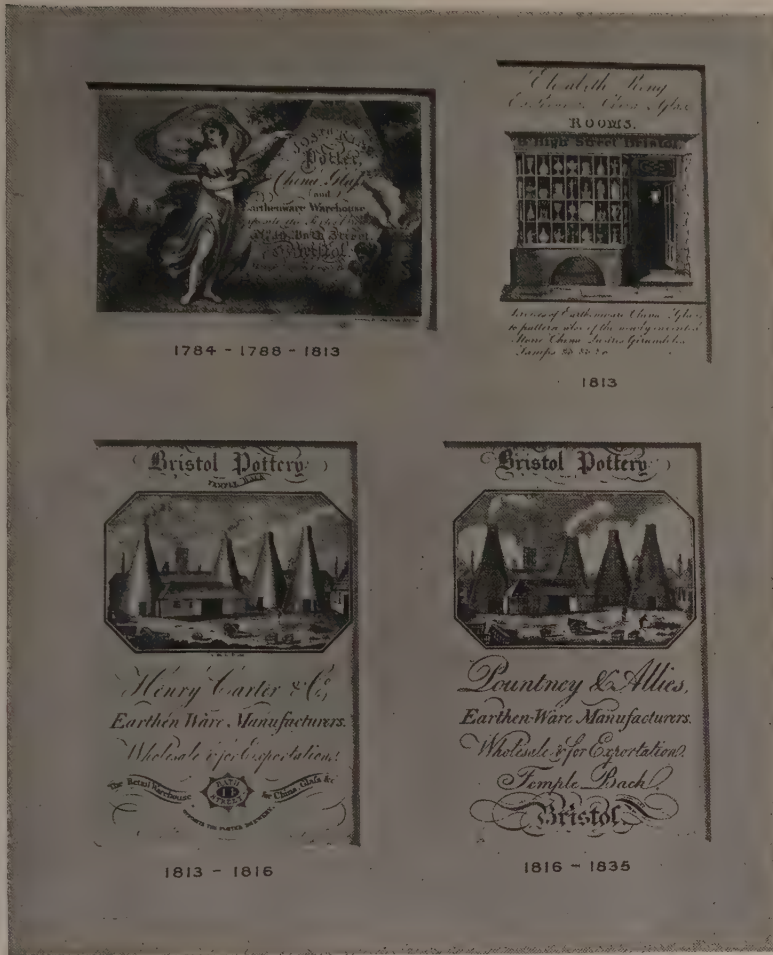
BRISTOL POTTERY.

To return to the Ring period. In 1784 the Franks' pottery was sold to Joseph Ring, who first called it "The Bristol Pottery." He married Elizabeth Frank, sister of the late owner. In 1788 Joseph Ring took Messrs. Taylor and Carter into partnership, under the firm of Ring & Taylor. On the death of Joseph Ring in 1788, his widow helped to continue the busi-

ness, until in 1813 (see No. viii., Trade Card) an agreement for a new partnership was drawn up between Henry Carter, John D. Pountney, and Joseph Ring, son of the late partner. The last-named did not live to execute it, however, and Henry Carter remained only three years, to 1816, when he was succeeded by Edward Allies. The firm was then known as

Pountney & Allies until 1835, when Edward Allies retired, John Decimus Pountney remaining the sole proprietor.

At this time the firm employed about two hundred workpeople, including William Fifield, the decorator and ename-ler, who worked



No. VIII.—TRADE CARDS



BRISTOL PLATE
BY COMBES, 1787



BRISTOL PLATE
BY DANIEL, 1791

No. IX.

therefor fifty years. He was born at Bath in 1788, and died at Bristol in 1857.

The ware produced was similar to that of the finest Staffordshire productions of the period. Wedgwood was making the well-known

Queen's Ware, and Leeds the fine straw-coloured ware.

John D. Pountney, finding the control of the business beyond his powers, in 1837 formed a partnership with Gabriel Goldney, a traveller of the firm, thus becoming Pountney & Goldney until 1850. John D. Pountney was Mayor of Bristol in 1847. In 1850 Gabriel Goldney retired, and two years later John D. Pountney died in Clifton, the business being left in the hands of Mrs. Pountney, who secured the services of J. W. Clowes, an experienced potter, as manager, who carried on the business until 1868, when Mrs. Pountney retired. During the next twenty years the business passed through various hands until 1889, when a Limited Company was formed, the Water Lane pottery closed, and the whole works concentrated at the Victoria Pottery, St. Philip's Marsh, under the title of Pountney & Co., Ltd. In 1906 the firm removed to Fishponds, where an extensive business is now carried on.



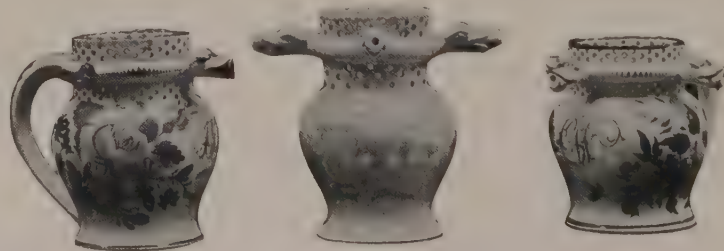
No. X.—MUGS, ETC. DATED 1802, 1808, 1828 RING AND TAYLOR (1788-1813)

Amongst the various decorators of pottery during the flourishing Ring period, I may mention two, Combes and Daniel. In No. ix. are two plates in blue, the left-hand one being marked "Combes, China

Burner, Queen Street, Bristol, 1787." Combes lived in Queen Street from 1780 to 1805. The other is marked "Daniel, China Burner, near Broad Plain, Bristol, 1791." Both have Chinese designs.

In No. x. we have a group of specimens painted by Wm. Fifield, a mug dated 1802, and marked "Bristol Pottery," besides the following inscription, "Peace signed at Amiens between England, France, Spain, and Holland, March 27th, 1802."

A cup or mug painted with mythological subject, Venus and Cupid, one of the rather unusual subjects painted by Fifield, is shown. It is marked on the bottom, "W. Fifield, Bristol, 1808."



The lower specimens also were painted by him, a jewel casket with divisions and sliding lid, an inkstand with ink and sand pots, and in the centre a cake or biscuit box, decorated with flowers.



No. XI.—PUZZLE-JUGS AND BARRELS DATED 1820, 1821, 1835, AND 1846

In No. xi. we have a group of puzzle-jugs and barrels. They were most likely painted by Fifield, all except the centre jug. The

Bristol Pottery in the Bristol Museum



No. XII.—JUGS

POUNTNEY AND ALLIES, 1816-1835

left-hand jug has the initials J. G. and date 1820, and the right-hand one C. W. and flowers. The two left-hand barrels have initials and dates—"S. W., May, 1821," and "G. C., 1835." These were made in the time of Pountney and Allies. The other two bear the name, "Sarah Webber, 1846," and a barrel painted with flowers, by Pountney & Goldney.

In No. xii. is represented a group of jugs made by Pountney & Allies. The bottom ones are impressed, "Pountney and Allies." The top punch-jugs are interesting, two being dated 1820 (J. K. C.) and 1833, and ship "Good Hope" (C. E. O.), and no doubt painted by Fifield. His work was somewhat crude, and the pieces generally met with are decorated with bouquets of flowers, consisting of roses, tulips, forget-me-nots, etc., painted in various colours, bright red, emerald green, and cobalt blue, very effective, and in a style quite his own. Perhaps the finest specimen of Fifield's work is the fine filter with cover (see No. xiii.), which is decorated with his characteristic arrangement of flowers and snakes. It is marked in two places, inside the lid and on the bottom of the urn, "F., Bristol Pottery, 1814." It is twenty inches in height.

No. xiv. shows the exterior of the old pottery in Water Lane, as it is to-day, with the sign (BRISTOL POTTERY) across the road, the only thing to mark it.

In No. xv. we have a view of Fifield's studio, although it is taken a hundred years after he painted this beautiful filter. The room he used had two windows, next the clock. It is much the same as when he worked there. The clock has gone, but the little wooden pediment is still in position on the wall. Whilst working there he painted a tile picture of the pottery, on four tiles which were fixed in the office. The picture is signed and dated "W. F., Feb. 15th, 1820." It is now in the possession of Mr. Charles Burn, and measures twenty inches by fifteen inches. On it may be seen the three cones of the pottery, and the Temple Church at the back. These three cones were used as a mark by Pountney and Allies, together with the words, "Improved Stone China," in 1816. It is found sometimes on blue and white "willow pattern" plates and dishes.



No. XIII.—FILTER, 1814
PAINTED BY W. FIFIELD

Among the other artists employed at the Water Lane pottery, I may mention first Thomas Pardoe, a man of considerable talent, who painted

landscapes, flowers, fruit and birds, and generally marked them "Pardoe, fecit, Bristol," in gold. In No. xvi. will be seen a teapot and plate, richly decorated with flowers. It is marked inside the lid, in gold, "Warranted T. Pardoe, 28 Bath St., Bristol." He executed a great deal of the best work in flowers at the Water Lane pottery. From 1812 to 1816 he had a shop as a china painter, gilder and glass stainer at No. 28, Bath Street. In 1820 he was in business in Long Row, Thomas Street. Richard Peake was a flower painter, and worked at the pottery from about 1850 to 1856, and Henry Clark, another artist, was



NO. XIV.—WATER LANE, TEMPLE BACK

in their employ for nearly fifty years (he died in 1862).

Lastly, one of the gems of the collection (No. xvii.) is the beautiful vase with cover, made in the Dresden style at the Bristol Pottery by J. G. Hawley, a workman in the employ of Pountney & Goldney, in 1847. It is twenty-five inches in height, and decorated with flowers modelled in high relief.

I have been told this was the centre of a set of three, as the two smaller ones are known to be in private collections.

Another workman who did similar work, often in biscuit ware, such as



NO. XV.—BRISTOL POTTERY, WATER LANE, 1910

Bristol Pottery in the Bristol Museum



NO. XVa.—TILE PICTURE

SIGNED AND DATED "W. F., FEB. 15TH, 1820"

flowers, birds, nests, beehives, etc. (specimens of which are in the collection), was Edward Raby, who worked at the pottery from about 1845 to 1862. Many other specimens and examples of the Bristol potteries are in the Museum, but this article contains reference to the principal works.

[Photographs of specimens by permission of the Museum and Art Gallery Committee.]



NO. XVI.—PARDOE TEAPOT, ABOUT 1812



NO. XVII.—BRISTOL VASE, 1847

BY HAWLEY



An Early English Pre-Holbein School of Portraiture By Wm. A. Shaw, Litt.D.

"I am so far from condemning the defects and scapes which are sometimes found in the best works of the English painters that I rather wonder how they attained so near unto the ancient perfection with so few helps as our country (for ought I could ever learn) have afforded them. And for their further encouragement could wish I had the skilful pen of George Vasarie to eternise their well deserving names to all succeeding ages. For then I doubt not but that I should in a short time find matter enough to write parallels of their lives, comparing our English painters with the Italian as Plutarch did the Roman captains with the Grecian."
(Richard Haydocke's translation of Lomazzo's *Artes of Curious Painting*, etc., 1598.)

"I speak not of the pencil [the brush] wherein our masters may compare with any else in Europe."
(Peacham's *Art of Drawing*, 1606.)

THE most distinctive national product which the English people has evolved in any era of its long history is the art of portraiture which flourished between the reigns of Henry VI. and Elizabeth. This assertion may seem at the outset so bold as to be intentionally paradoxical, but in simple truth it is neither bold nor paradoxical. For with this phase of native English art product it was not as it was with the sister phases of English dramatic art and of English musical art. Roughly speaking, one and the same period of time saw the birth, the splendour, and the decline of each and all of these three. Hardly more than a century of time saw English dramatic art emerge from the mediæval embryo of the Miracle Plays and Mysteries, rise swiftly to the meridian glory of the Elizabethan drama, and set in the noxious exhalations of the Stuart stage. Hardly more than a century saw English music, an even more indigenous product of English soil than was the drama, emerge from the ballad and folk song, rise to the unchallengeable height of the English madrigal and motet school,

degenerate into the art of the glee, catch and roundelay, and finally die of inanition before foreign influence. A little ante-dated the same space of time saw an independent national English school of portraiture emerge from the mediæval art of the illuminator, rise to a height which challenges comparison with any foreign school of any age, and die towards the close of the sixteenth century in the art of the miniaturist.

But though thus strangely alike in their birth-time and in their allotted span, these three sister arts differ in their answer to the supreme and final test of national quality. For in its origin and in its growth English drama owes something to classical antiquity, and something to contemporary foreign influence. Similarly the English madrigal school owed much in its inception to the influence of the Flemish school of madrigal. On the other hand, with the English school of portraiture it was not so. From first to last it was entirely native, indigenous, national. It took nothing from and owed nothing to foreign influence. In its forms, its technique, its characteristics or inspiration, and its limitations, too, it was English, and merely English from its dawn to its close.

That this brief statement will arouse fierce dissent is easily to be expected. For up to the present the very existence of such a native school of portraiture has not been proven, though long conjectured; and it may seem presumption enough to assert its existence without further claiming for it such high quality.

To such objection the answer is simple, and it will be convincing just in proportion to the appreciative and æsthetic power of the critic himself. That answer is given by the samples of the art itself which are reproduced in this article, and which will follow in succeeding articles. No amount of mere documentary evidence as to the existence of such a school



ELIZABETH WOODVILLE.

A.D. 1463.

This portrait represents her quite correctly as wearing a widow's veil. She was not married to Edward IV. until the following year. The three existing copies preserve traces of the veil, but describe her as Queen. These three copies are respectively in Windsor Castle, the Ashmolean Museum, and Queen's College, Cambridge. The Ashmolean copy has been reproduced in the 1904 catalogue of the Oxford Exhibition of Historical Portraits. The Queen's College copy was engraved by Faber, and again by Gardiner for Harding's "Shakespeare."

An Early English Pre-Holbein School of Portraiture

would ever have carried conviction if the samples of the art itself had not been forthcoming, but now that they are at last made accessible, the verdict of the expert may be awaited with calmness.

CHARACTERISTICS.

Stated very tersely, the outstanding and distinctive features of this art are as follows: (1) *Technical*. (a) The consistent employment of an oil medium from a time long antecedent to the use of an oil medium on the Continent. (b) Profuse and most skilful application of gold, but for details and ornamentation rather than for backgrounds. (c) An absolutely unequalled skill in the painting of jewels, precious stones, details of ornament and fur. (d) Profundity and richness and transparency of colour equal to anything that Flemish or Italian art can show. (e) A general preference for a level green background, much quieter and more neutral than the *terre verte* backgrounds of the French or the German schools. This background is never decorated or floriated, and the device of a landscape was only in vogue for a short period about the reign of Edward VI., and was never assimilated by the native English artist. (f) A decided preference in the earlier stages for the stiff and infantile device of arranging the figure square behind a parapet. (g) In the vast majority of cases the employment of panel rather than canvas, and the panels prevailingly small. (2) *Spiritual*. In its essence this art reflects the inherent, abiding qualities of the English race itself. It is perfectly sincere, truthful, unassuming, jolly, blithe and debonair, but matter-of-fact, business-like, and completely devoid of romanticism and of imaginative artistic warmth except in the colour sense. From first to last the power of idealisation and characterisation is absent, and still more distressingly absent is the glow of imagination which could fuse and blend and melt the subject into one harmonious whole with its environment. The figures are so completely detached from the backgrounds that they appear almost as if done separately and then stuck down upon it as a photographer might mount a photographic print. This one quality alone will for ever preclude the English early school of portraiture from claiming the highest place, from the point of view of the canons of art. But from that other point of view, that of the perfect truthfulness of colour and naturalness of portrayal, such a claim may indeed be made for it. And in the face-work this naturalness of portrayal is accomplished by a freshness of flesh-colouring and by a subtle power of moulding which will challenge comparison with the work of any school. Indeed, no other school has ever even approached it. In these

elements of freshness of flesh-colour and power of moulding two of the instances given in this article, viz., Lord Raglan and Sir William Butts, are unsurpassed by anything in the realms of portraiture. One of these instances dates from 1505, a matter of twenty-one years before Holbein's advent in England; the other dates from the year before his death. Together, therefore, they cover the whole period of Holbein's work in England, and they show how completely uninfluenced by him was the native English school. It would be difficult to imagine face-work more essentially different from Holbein's than is that of the two instances here quoted. Other equally impressive instances of this peculiar excellence of face-work in the English school will be given in the succeeding articles.

This one element of face-work is the supreme and decisive test by which to differentiate the work of the English school from that of any other contemporary foreign school. There is nothing like it in the work of the Flemish school, the Italian schools, the French or the German school. To put the matter decisively, and yet modestly, there is nothing in any of these schools nearly so good.

The four examples given here, with two which will be published next month, are deliberately chosen to cover the approximate life of the school. The dates of the examples are 1463, 1501, 1505, 1543, 1563, 1567.

When arranged in chronological sequence as here, it is possible for even a technically unskilled eye to trace the growth and development of the art enshrined in them, and above all to appreciate the marvellously unswerving fidelity and permanence of the technique of the school and its complete independence of any and all foreign influence. The examples to be given in subsequent articles will carry the traces of this astonishing permanence and fidelity of tradition even into the seventeenth century, after the school, as a school, had become extinct.

WHO WERE THE PAINTERS?

There is only one possible clue at present to the unravelling of the mystery of the identity of the chief masters of the English school. That clue is afforded by the list of the names of the King's serjeant painters. Before giving the list of these officials for the period here fixed for the lifetime of a distinctively English school of portraiture, it is necessary to vindicate their office itself from the aspersion which has been unconsciously cast upon it.

The King's serjeant painter was an officer of what is to-day the Board of Works. He was chief or master, or let us say foreman, of the painters employed by the Works. The complete and explicit details of

his duties are never given in the Patent Rolls which contain the entries of his grant of appointment. But fortunately a stray royal warrant for such a grant has been preserved which gives us such details:—

1679. May 3. Royal warrant to the Attorney or Solicitor General to prepare a great seal for a grant to Robert Streeter of the office of "our Serjeant Painter and of Serjeant Painter of all our works as well belonging to our royal palaces and houses as to our Great Wardrobe as also within our Office of Revels as also for our Stables, ships and vessels, barges, close barges, coaches, chariots, caroches, litters, waggons and close cars, tents and pavilions, Heralds' coats, trumpet, banners, and for funerals to be solemnized"; all in the place of his father, Robert Streeter, late serjeant painter, deceased.

It will be seen in a moment that this description of his duties tallies exactly with the recorded instances of the work actually performed in their official capacity by the serjeant painters in the time of Edward IV. and throughout the sixteenth century. It might be assumed, and hitherto it has been generally supposed, that such functions indicate no high artistic standing in the official himself. Such an assumption, however, is quite unwarranted. The mere official duties performed by the serjeant painter had no more relation to his capacity or rank as an artist than had the official duties which Sir Christopher Wren performed as Surveyor of the Works to his capacity or rank as an architect. The words which Nicholas Hilliard uses in speaking of John Bossam show in what high esteem Hilliard himself viewed the office . . . "that most rare English drawer of story works in black and white, John Bossam, one for his skill worthy to have been serjeant painter to any king or emperor, whose works in that kind are comparable with the best whatsoever."

This merely personal statement of opinion is amply borne out by the records. Wherever we catch a glimpse of the non-official work or private work of the serjeant painter, we find him an artist, not a house painter.

In the time of Henry III. the King's painter paints the Apostles in the King's cloister at Windsor, and the history of Alexander in the Queen's chamber at Nottingham. Similarly John Stratford, the first of the serjeant painters within the period treated of in these pages, paints for the Duke of York's hearse a canvas, called the Majesty Cloth, with the image of our Lord Jesus Christ seated upon a rainbow. His successor, John Serle, paints divers figures, beasts, and armed men upon the King's stairs or landing bridge at Westminster. John Maynard is paid money specifically for pictures, and when employed with John Bell on the painting of Henry VII.'s tomb

they estimate that the work will take four men three-quarters of a year. Even if we knew nothing of the tomb or its painting from other sources, the length of time thus estimated would prove that we are dealing with painting work of the very highest artistic quality. Their successor, John Brown (to whom was formerly attributed a portrait of Princess Mary), did the painting for the Field of the Cloth of Gold. The successor to John Brown was Anthony Toto, the only foreigner, by the way, who held the office of serjeant painter within the period treated in this work. Toto was a Florentine, a pupil of R. Ghirlandajo, and one of his New Year's gifts to Henry VII. was "A table of the story of King Alexander." Nicholas Lyzarde, Toto's successor, was probably, with Hilliard, one of the greatest portrait painters England has ever produced. Similarly, to come to the later period of the school, Nicholas Hilliard, although not serjeant painter to Queen Elizabeth, was appointed Queen's Limner. George Gower, the Queen's serjeant painter, was a portrait painter. Robert Peake, serjeant painter to James I., is commended by Meres as a painter. Similarly the elder of the two Streeters before mentioned is referred to by William Sanderson in his "Graphice" in the most extravagant terms of praise. In the opinion of Sir Christopher Wren the paintings which this serjeant painter did for the New Theatre at Oxford were better than those of Rubens in the Banqueting House at Whitehall.

Surely after such an enumeration no one will again contend that the serjeant painter was a house painter.

THE SERJEANT PAINTERS.

JOHN STRATFORD. — The first serjeant painter within the period arbitrarily selected for the purpose of the present study was John Stratford, of London. In May, 1447, he is described as of London, painter, when money was paid to him by the hands of his wife, and by the King's command, as well for painting the King's barge within and without with the arms of the King and Queen as for painting other things entrusted to him by Robert Rolleston. Whether he was serjeant painter under Henry VI. remains to be seen. His appointment to that office under Edward IV. is dated 8th July, 1461, the Patent Roll entry being in the usual form.

. . . Of special grace and for good service rendered heretofore and to be rendered in future . . . the office of our painter . . . during pleasure . . . with the usual and accustomed wages as in the last year of Edward III. and first year of Richard II. . . with a livery at the hands of the Keeper of the Great Wardrobe, and with all other profits, etc., to the said place belonging.

We are fortunate in possessing a long account of

An Early English Pre-Holbein School of Portraiture

the official work executed by this painter in the first and second years of Edward IV.

It is as follows:—

To John Stratford for the beating of a pennon of the white lion, made of tartaran beaten with silver and with the device of the king in letters of gold with roses argent for the field, and for the beating and renovation of the said pennon with gold and silver; for the beating of four other pennons for the hearse and sepulture of Richard duke of York, father of our lord the king at Fotheringay, two thereof of the white lion and two of the black bull, together with the beating of four great banners, to wit, one of the arms of St. George, one of the arms of St. Edward, one of the arms of France, and one of the arms of England and France; for the beating of a great standard *pro campo*, twenty similar standards of divers Saints and arms for the said hearse of Richard duke of York; for the beating of a coat-armour of sarcenet beaten with gold; for the beating of a great standard for the chapel of Windsor, and of another standard of the white lion for the Herberger; for fifteen coats of arms for the heralds made of tartaran and beaten with the arms of the king; for twenty-nine standards beaten with the same arms; for the beating of twenty-four bannerets of divers arms and for the painting of four hasts in white and blood colour; for four similar hasts beaten with silver, and for the painting of a cloth called the Majesty cloth worked [or painted *operat*] with the image of our Lord Jesus Christ, seated on a rainbow, for the said hearse with the work (*opere*) of beating, and for the depicting [or painting] of a great valance for the said Majesty cloth; for the painting of thirty-six yards of small valance with the beating thereof; for 150 pensils for the said hearse, and for the beating thereof; for 218 escutcheons of paper; for the beating with gold the arms of the late duke of York; for 120 escutcheons of paper in colour of the said arms; for the painting and gilding of fifty-one kings in wax for the said hearse; for the gilding of 420 angels in wax ordained for the said hearse, and for the painting of twenty-four hasts for the standards and pennons painted in black colour; twenty-four hasts for the bannerets and 150 hasts for the pensils; for the gilding, painting and workmanship of a great hearse *ponderat* with white roses and a gold sun; for the repair of one coat armour for the said lord the king; for one escutcheon of the arms of the king with a certain crown; for eleven dozen escutcheons of the arms of the king for the Herberger and five dozen and seven other escutcheons of the arms of the king for the said Herberger; for one escutcheon for the chapel with a certain campana; for the fitting and stitching of a standard for the chapel of Windsor; and to the said John Stratford, painter of the said lord the king, and for his servant for riding from London to Windsor and staying there and returning for the placing and location of the said standards and other things for the installation of the said king there for three days at 16d. a day for himself and 10d. a day for his servant and for the keep of their horses for the same time; also for the gilding of two swords for the king's state; for the stitching of three coat armours; cering the canopy; for the pattern of one great streamer; two pairs of streamers; twelve standards, three thereof of the arms of the king, eight of the lion, three of the bull and three of the rose; also for the making, painting and renovation of the said streamers, standards, and the great deck and great

top and two small tops for the ship called the Margaret of Orwell; for the painting and decoration of the king's car worked with white lions, black bull, sun and roses.

The next existing account of the same Keeper of the Great Wardrobe, Barett, is for the period 2 Edward IV. to 4 April 5 Edward IV.

The name of Stratford occurs in this account also, and for very similar items.

To John Stratford, the king's painter, for the beating of two standards of the white lion made of tartaran beaten with silver and with the device of the king in gold letters and *ponderat* with roses of silver; for the beating of two other standards of the black bull made of tartaran; for the work and beating of a pennon of ostrich plumes; for the work and beating of two great standards of the king's arms; for the beating of a great standard for the chapel of Windsor of the arms of the Lord Clare; for the work and beating of a great standard of the king's arms; for the work and beating of a coat armour made of tartaran beaten with the arms of the king; for the painting of three standards of buckram; for the work and beating of seventeen coats of arms of the king's arms for the Heralds; for the work and beating of four coats of arms of the king's arms both for the said king and for divers lords serving in arms with him; for the beating of twenty-five standards for the said king's trumpets.

JOHN SERLE.—The next King's painter to John Stratford was John Serle. His appointment is dated 20 January, 1473, and in it he is described as citizen of London. On the accession of Henry VII. he was reappointed, his grant being dated 2 January, 1486. He is probably the same Serle to whom, with his son Thomas, the Duchess of York, Cecily, mother of Edward IV., granted, in 1471, the office of keeper of her great park, of Bardsfield, Essex.

The records of payments to him are of the stereotyped kind.

- 1486. For the expenses of the works . . . for the gilding of a great bolle for the canopie.
- 1486-7. For painting divers figures, beasts and armed men upon the king's stairs [or landing bridge] at Westminster.
- 1488. For a picture of the king's carre.
- 1489. For the beating of a banner of the arms of England upon sarcenet. For the beating with a red dragon upon sarcenet.

The interval between John Serle and John Brown is partly filled by the names of Robert Fyll and John Maynard. As to both these painters, precise information is yet lacking.

FYLL is spoken of in 1502 as the King's painter.

- 3 August, 1502. To Fyll the king's painter in reward, 3s. 4d.
- 30 May, 1502. To Robert Sill in payment for making of two tabernacles, £5.
- 16 Sept., 1502. To Sir William Tyler for one Sills that maketh tabernacles there (at Richmond), £5.
- 14 April, 1503. To Robert Fyll for making of two tabernacles, £8.

JOHN MAYNARD.—The first reference to this serjeant painter is in 1505: "to Maynard, the king's painter, for pictors, £1." He and John Bell were employed under Torregiano in the making of Henry VII.'s tomb. John Bell and John Maynard, painters, say that the whole of the painting work in colours and workmanship will cost £40, "whiche wolbe don and wrought with 4 mennys hands within three quarters of a yere."

JOHN BROWN.—His patent as King's painter is dated 11 January, 1511-12. In place of the usual fee of £10, payable out of the customs of London, which appears in the earlier grants of this office, Brown's salary is to be 2d. a day out of the issues of the lordship of Whitle, or Witele, co. Surrey, and 4 ells of woollen cloth at Xmas annually of the value of 6s. 8d. per ell from the keeper of the Great Wardrobe. In May, 1513, he is paid £4 8s. 8d. for painting divers of the Pope's arms in divers colours. In April and September, 1514, he is paid for streamers for ships. He was employed with John Rastell and Clement Urmeston in the decoration work at Guisnes for the Field of the Cloth of Gold, to gild the roof of the buildings of Guisnes (for which he was paid £333 6s. 8d.), and to "make and garnish all the roses, a marvellous great charge, for the roses be great and stately." In 1520 he is paid for children's garments, and in 1524 for four pieces of cloth painting of antique. In 1528 he is paid 40s. for a tabard of sarcenet painted for Nottingham Pursuivant.

That he was a man of position is evident from his election as Alderman for the Ward of Farringdon Without, in May, 1522, and from his gift of the Painters' Stainers' Hall to the Painters' Stainers' Company, 1532, September. His will, dated 17th September, 1532, was proved 1532, December 2. In it, after mentioning his wife Anne, his daughters Elizabeth and Isabel, and his wife's brother Nicholas Golafre, he leaves his grinding stones to John Child, whom we shall see in a moment as a painter, and a doublet to John Howell, painter.

ANDREW WRIGHT.—Brown's successor in the office of Serjeant Painter was Andrew Wright. He received a reversionary grant of the office during the life of John Brown. This grant is dated 19 June, 1532, and his wages are stated in the ancient form of £10 per an. out of the small customs and subsidy of tonnage and poundage in London Port. That he was held in esteem is evident from the fact that he was employed in official tasks before his appointment. In February, 1531-2, he painted the king's barge (the price paid for his work, £30, shows that we are dealing with the work of an artist, not of a house painter), and in March of the same year he was employed in painting

and gilding the gallery roof of Westminster Palace. In 1538 he is paid for work done for the installation of Cromwell as a Knight of the Garter. In 1539 he is mentioned as meetest for the streamers, flags and pennons required for the Navy, and in 1541 he is employed in painting coats of arms for the Heralds. He was also employed by the Earl of Rutland in painting a coat of the Earl's arms. At the funeral of Sir Edward Willoughby, of Woodlands, co. Dorset, whilst the Herald was only paid 20s. for "ordering the names," the King's painter, Mr. Wright, was paid £15 [doubtless for painting work, and probably for a portrait of the knight for the funeral hearse].

His will is dated 15 March, 1543, and was proved 29 March, 1543. In it he describes himself as citizen and painter-stainer of London, desires to be buried in the Church of St. Vedast in West Chepe, leaves land at Stratford-le-Bow and other property, mentions his sons Christopher and Richard and daughter Dorothy and wife Anne, and his factory at Cowden in Kent for the manufacture of pink.

ANTHONY TOTO.—The successor to John Brown was Anthony Toto, the Florentine, a pupil of Ridolfo Ghirlandaijo, and a painter of sufficient note to obtain acceptance at the hands of Vasari. As a foreigner he does not enter into the scope of this article, and I accordingly pass him by, staying only to note that whilst in his official capacity he did just such work as any of his predecessors in the office did (garnishing and painting his Grace's houses, making patterns for masks and revels, etc.). In his private capacity his rank as an artist is an unanswerable proof of the high professional quality which was required for the office of Serjeant Painter. His patent of grant of the office is dated 26 January, 1543-4, and he held the office until his death in the fourth year of Queen Mary (2nd and 3rd of Philip and Mary).

NICHOLAS LYZARDE.—Toto's successor was Nicholas Lyzarde. At the outset let it be quite clearly understood that in this man we are dealing with an Englishman, not with a foreigner. Lyzard is an old Buckinghamshire name, and occurs at Amersham and also at Calcott (Berks.). The form Lyrard is probably only a clerical perversion of the name.

Lyzarde's patent of appointment is dated 10 April, 1556, and it is remarkable in that it recites very significantly his "good services to our father (Henry VIII.), our brother (Edward VI.), and ourselves"; and because he has exercised and occupied the said office from Michaelmas, 1554, he is hereby to be paid his fee as from that date. This is one of the few instances in which these patents of appointment contain such laudatory reference to the recipient's services, and the fact points to great artistic

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eminence in Lyzarde. The presumption is very strong that many of the beautiful portraits of the time of Edward VI. which have masqueraded as Holbeins, and (when that attribution was proved to be chronologically impossible) as Hornbauds and Streetes, are to be attributed to Lyzarde. They contain work so distinctly English as to be impossible of ascription to any foreigner. And the same conjecture may be hazarded as to one masterpiece which has hitherto been accepted as an undoubted Holbein.

Lyzarde's name occurs as early as April, 1544, in connection with the masks and revels. In 1556 his New Year's gift to Queen Mary was a "table painted with a Maundy," and similarly in 1558 he presented Queen Elizabeth with "a table painted of the history of Ashuerus." His will is dated 14 February, 1570-1, and was proved 20 April, 1571. He died in April, 1571, of that year, and was buried in St. Martin's-in-the-Fields, the parish in which he inhabited. He left 20s. to the poor of the parish, and mentions his wife Margaret, his sons William, John, Nicholas, Lewis and Henry, and his daughters Hieronemy, Judith, Christiana and Ellen.

The succeeding serjeant painters to the close of Elizabeth's reign can be dismissed more summarily, for the commencement of the decline of the distinctively English school of portraiture dates from the decade succeeding Lyzarde's death. The close of his life saw the advent of Nicholas Hilliard, who, though great in oil, as great indeed as any, was pre-eminent as a miniaturist, and though Hilliard's name is one of the glories of English art history, the miniaturist phase is to be treated rather as the period of decadence of the greatest and most national art which England has ever produced than as the birth-time of a new age.

Lyzarde's successors are men of comparatively second rank and of little note.

WILLIAM HERNE.—William Herne (or Heron) was appointed Serjeant Painter on 12 July, 1572. It is almost impossible to trace anything of value concerning him.

GEORGE GOWER.—On the 5th July, 1581, George Gower was appointed in his place. It is surely significant of some decline in the esteem for the office that his patent permitted him to execute his place by himself or sufficient deputy. Imagine a Poet Laureate being allowed to act by deputy. Of Gower himself more is known than of his immediate predecessor. He was of good family, being descended of the Gowers of Sittenham, whence sprang the poet Gower, Chaucer's friend. There is in existence a portrait of the serjeant painter done by himself in 1579. The inscription to this picture informs us that

George Gower took to painting in middle life after an unprofitable youth.

The most notable biographical fact about him is the association of his name with Hilliard's. An undated and unexecuted draft of a privy seal, which is assigned to the 26th year of Elizabeth, purports to grant to him, in consideration and recompence of good and faithful service heretofore done by him, sole licence to himself or deputy during his life of making "all and all manner of portraicts and pictures of our person, physiognomy, and proporcon of our body in oil and cullers upon boards or canvas, or to grave the same in copper, or to cut the same in wood, or to print the same," and all others are prohibited to do the same, "excepting only one Nicholas Hylliard, to whom it shall or may be lawful to exercise and make portraicts, pictures, or proportions of our body and person in small compass in lymninge only and not otherwise."

LEONARD FRYER.—George Gower held the office of Serjeant Painter until 1596, his successor, Leonard Fryer, being appointed on the 12th of June in that year in place of the said Gower deceased.

Whilst on general grounds in may be asserted that the lists of king's painters which we have passed in review contain the names of the prominent native English artists of the period, it is not to be supposed for a moment that these lists exhaust the tale of English artists for the years 1460 to 1580. Although the existing references to other artist painters are fugitive and tantalisingly scrappy, it is astonishing how many names have come down to us. Hitherto the supposition has been freely and cheaply indulged in that whenever a man is described as a painter merely, he is to be understood as a house painter or a journeyman painter. It is impossible to protest too strongly against this dictum, for it implies a total misconception of the position and work of a "painter" from mediæval times to the end of the sixteenth century. Whenever "painters" in the plural number or in a body are spoken of, we know that we are dealing with journeymen workmen. But wherever a single person is referred to in records as a painter, we may know that we are in the presence of a man of eminence in the craft or mystery of painting or staining, and invariably this will be found to be borne out by whatever chance stray reference to his work may have survived. Wherever we get such references, we always find that we have to do with the work of an artist, not of a journeyman painter. Only it must always be remembered that until the close of the sixteenth century there was no hard and fast line marking off one man from another in the mystery.

The Middle Ages were free from our diseased and exaggerated individualism.

As it is impossible to present the following material in literary form, it may be sufficient for the moment to present in tabular form the scattered notices which have survived of native English painters during the period here fixed upon as the lifetime of the early English school of portraiture. In order to be sure of including artists who may have lived on beyond 1460, it is necessary to begin at an earlier date. For this purpose the year 1430 is arbitrarily selected as the starting-point, and similarly at the other end the record is carried down to 1600:—

1430. Thomas Godelad, of Clavering, Essex, peyntour.
1430. John Broke and William Smalwode arrested with a certain picture (tabulam) of theirs with gilt figures.
- 1435-6. John Peyntour, of Burton-on-Trent. Escheator's inquisition as to his goods, the said painter having slain John Galard and withdrawn himself. The inquisition was taken at Lichfield, and the escheator returns an inventory of the said Peyntour's goods which had been seized. The inventory includes a picture (tabulam) with figures placed in it, an image of the head of St. John the Baptist, an image of the Holy Trinity and certain utensils and household goods.
1435. Thomas Daunte, of London, painter, is paid for banners and shields for the funeral of the Duke of Bedford.
1436. John Peyntour, of Fenny Stratford, Bucks. Having been arrested for clipping the coin, he turned king's evidence, and told how some of the conspirators came to him and asked him if he knew how to make and paint the banners of Lords, pennons and coat armours, as they had been told he could do, and he replied he knew how to do it very perfectly and artistically.
1436. William Seburgh, of London, citizen and painter, is paid for painting paveys, streamers, pencils, a great cross of St. George, etc., for the Earl of Warwick.
1439. John Brentwood, citizen and stainer of London, undertakes to paint for the memorial chapel of the Earl of Warwick at Warwick the doom of Christ on the west wall of the chapel and all manner of devices and imagery thereto belonging of fair and sightly proportion with the finest colours and fine gold. Kristian Coleburne, painter, dwelling in London, undertakes to paint [for the same] in most fine, fairest, and curious wise four images of stone of our Lady, St. Gabriel, St. Anne and St. George, with the finest oil colours in the richest, finest, and freshest clothings that may be made of fine gold, azure, of fine purple, of fine white and other finest colours necessary, garnished, bordered and powdered in the finest and curiousest wise.
1441. Richard Cowper, *alias* Richard Paynter, of Coventry, Warwick, painter. William Bond, of Burton-on-Trent, Stafford, painter.
1441. John Kayle, peintour, rented a tenement in Allhallows, Watling Street.
1448. John Brasyer, painter (of Hereford).
1448. Thomas Framton, of Westminster, painter (outlawed for trespass).
1450. Thomas Couper, late of Burton, peyntour.
- 1455-6. John Long, steynour, rented a tenement in Horseshoe-bridge Street, afterwards Cock Lane, in the parish of St. John, Walbrook. He died before 14 Edw. IV.
1460. Edward Payntour, late of Newbury, painter (in Wallingford gaol).
1470. Master Cumings delivered to the Vicar of St. Mary, Redcliff, in Bristol, a new sepulchre, an image of God Almighty . . . a Heaven of timber and stained cloth . . . angels of timber and well painted, etc.
1483. Thomas Mariet, of London, stainer.
1485. John Calcote, citizen and painter of London (obtains the reversal of his father's attainder).
1493. John Lelywhite and Henry Paynter, aldermen of the painters at Beverley.
1502. Bowman (paid for making images). Thomas Paynter (paid for painting). John Reynold, painter, paid for making of divers beasts and other pleasures for the Queen at Windsor.
1503. Thomas Stirr, paid for painting two tabernacles.
1504. Thomas Kenedy, paid for painting the Friars Church.
1509. John Wolf, citizen and painter of London, paid for escutcheons by the executors of Margaret, late Countess of Richmond.
1509. John Bell, painter; employed with John Maynard, the king's painter, on the painting of Henry VII.'s tomb.
1513. Vincent Woulpe, Vulp, or Fox (paid for painting banners and streamers for the king's ships). So also in 1514. He is described as the king's painter, and is paid for going to Antwerp, etc., and for painting a plat of Rye and Hastings. In 1528 he received of the king wages of £10 a year, and in 1529 this sum was doubled. He is styled king's painter as being in the king's pay, not as being Serjeant Painter.
1520. In connection with the decorative preparations for the pomp of the Field of the Cloth of Gold there are mentioned (besides John Brown already quoted, *supra*, p. 78) John Rastell and Clement Urmoston for painting and garnishing the roses, Henry Sadler (who is paid £700 for canvas and buckram), and Mr. Maynn (who dwelleth with the Bishop of Exeter) and Maistre [Alexander] Berkleye [Barclay the poet], the latter two for "devising histories and *convenient raisons* [mottoes] to flourish [decorate] the buildings and banquet house withal."
1532. Citizens and painter stainers of London: Richard Rypyngeale, Richard Laine, Thomas Alexander, John Hethe, Richard Gates, Andrew Wright, Thomas Crystyne, William Lucas, William Hauntlow, Robert Cope, Richard Callar. Ditto, in 1549: John Wysdom, sen., David Playne, Thomas Ballard, Thomas Uncle, Thomas Cob, Thomas Spencer, John Feltes, William Wagynnton, Melchior Engleberd, John Wysdom, jun., George Wysdom, William Cudnor, Richard Flynte, Richard Wright.
1532. John Howell, painter (mentioned in John Brown's will).
- 1532-3. John Heithe, painter, of London, employed in the decoration of Hampton Court. He lived in Fenchurch Street, and his funeral on the 22nd March, 1552-3, was attended by the Painters' Company, and by one hundred children of the Grey Friars. In his will he mentions all my moulds and moulded work that I served the king withal . . . my frames, tentes, stoles, patrons [patterns], stones, mullers. He leaves 6s. 8d. and a grinding stone to each of his apprentices, and refers to the furniture, virginals, pictures in tables, etc., in the hall of his house.
1533. Lambert Barnard, painter, of the city of Chichester, was granted an annuity of £3 6s. 8d. by the Dean and Chapter of Chichester at the instance of the Bishop for his good and

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- daily service rendered to the said Bishop and church, and on condition of his working for the Bishop or Dean and Chapter when called upon at a yearly salary of £14 8s., besides the charge of all colours and the gold and silver necessary to his art; provided he have half a year's notice, and be not hired for painting in commoner work than he is accustomed. He is elsewhere incorrectly referred to as Theodore Bernard.
1538. John Child, a painter living in Chepe Side, called into question by Clarencieux for painting a grant of arms for one who was of vile stock. John Brown, the Serjeant Painter, in his will, left this John Child his grinding stones.
1540. John Sylvester, painter; paid for making a plat of part of the territory of Calais for the king.
1541. Adrian Pole and John Wryght, both of Leicester, painters, employed in working anticke works for the Earl of Rutland, viz., in the Duke of Suffolk's lodgings, and in the new gallery at Belvoir; and Justice Frees is mentioned as assisting the said Poole to grind his colours for the said antique work. John Saumes, gilder, is also paid for five days' work in making clean the great table of imagery in the chapel. In 1543-4 the same Adrian Poole and one Hugh Atkynson are paid by the same family for banners, escutcheons, etc., for the Earl's funeral hearse, and Richard Parker, the alabaster man, is paid for making a tomb for my lord and lady.
- Before 1542 John Bettes and Tyrral are styled graveurs, who reported to Edward Hall when he was about the compiling of his chronicle: "They be both now [? 1563 or 1570] dead." This Bettes is highly commended by Haydocke as a limner, and is credited with an oil painting of Queen Elizabeth and a miniature of Sir John Godsalue. In conjunction with him Meres mentions Thomas Bettes, Peter Cole, Arnald, and William and Francis Segar, as painters of note.
1542. Richard Wright (possibly a son of Andrew Wright, the Serjeant Painter) is paid for painting escutcheons for the Earl of Rutland.
1542. Robert Drawer is paid for learning my Lord Roose to draw.
1543. Harry Maynert, painter, is mentioned in Holbein's will.
1548. Dr. John Twisden, the divine, did a small portrait of himself in oil on copper about 1548.
1551. Waplett, the painter, painting globes, gilding bowls, etc., at Losely.
1552. William Johns, paid for painting the choir, rood loft, the king's arms, etc., at Losely.
- Walter Grome, painter, paints the whole body of the church at Losely, makes patterns for masks, paints swords, etc.
- John Simson, painter, is paid for gilding and painting for the maskers, for painting the Mount [Calvary] and the roof and branches for the Hall [Westminster].
1554. Dec. 1. Richard Wethers, painter, buried in St. Paul's Churchyard, the which he died within Ludgate as a prisoner, and he was a proper man and a cunning man [in his art] as any is now.
1555. Robert Smith, a clerk of Windsor, exercised and delighted in the art of painting, burned as a heretic.
- John Bossam, commended by Hilliard as fit for his skill to be Serjeant Painter to any king or emperor. In the succeeding article further details of him will be given and a sample of his work, which will more than bear out Hilliard's words.
1556. May 15. Hugh Leveroke, painter, dwelling in Seething Lane, was burned at Stratford as a Protestant. Foxe describes him as a lame old man, aged 68, of the parish of Barking.
1557. Haynes presented as a New Year's gift to Queen Mary a table [panel] with the picture of Christ and His Mother.
- John Shute, painter, presented on the same occasion a table painted of the Queen's Majesty's marriage. Shute is commended, together with John Bettes, as a limner [miniaturist], by Richard Haydocke. Shute was a servant to the Duke of Northumberland, who sent him to Italy in 1550, and maintained him there in his studies.
- Richard Baker presented on the same occasion a table painted of the woman of Samaria.
- Parson Lewyn presented on the same occasion a table with the Passion embroidered.
- Henry Mynk's wife presented on the same occasion a table with the King's [Philip] picture in it.
1558. Dabney, a painter of London, brought before Bonner by John Avaes, but escaped at that time.
1560. William Haye, of Ednam [? the same as Haynes under date 1557], was paid for three painted cloths for the low gallery at Grimsthorpe, for the Duchess of Suffolk.
1562. John Yonge presented to Queen Elizabeth a table painted in a frame.
1572. Joys, the "froyliche" painter, is paid for painting a carriage.
1574. Richard Lyne, engraver and painter, employed by Archbishop Parker at Lambeth.
1576. Kelynge and John Davies, painters at Lichfield and Worcester.
- Before 1583 Bartholomew Campion, or Campaine, engraver, presented to Queen Elizabeth as a New Year's gift a piece of cloth of silver stained with the half figure of Henry VIII.
- Before 1583 Randolph, the painter, employed by the Earl of Sussex.
1586. John Holland, of Wortwell, an ingenious painter.
1587. Thomas Lant, Portcullis Pursuivant and designer and draughtsman.
1590. Rowland Lockie (Lockey), a scholar of Nicholas Hilliard, "whose image you may otherwise behold reflected upon the mirrors or glasses of his two scholars, Mr. Isaac Oliver, for limning, and Rowland Lockey, for oil and limning in some measure." Lockie did a portrait of Dr. John King, Bishop of London.
1592. John Mathewe, of Nottingham, painter, is paid for new painting of divers pictures in the long gallery for the Earl of Rutland, and for enriching the family tombs in Bottesford church, and for painting the iron grates before the said tombs.
1594. Hugh Bennett and Saml. Thompson, painters' stainers, petitioned Sir Robert Cecil concerning reformation of painting of funerals and coaches under the office of Clarencieux.
1597. Sampson, the painter, copied the portrait of Sir Thomas White, for the city of Oxford.
1600. Henry Dimond, of Yorks, and John Rawson, of Northants, painters, at Oxford.



Carved Miserere Seats in Exeter Cathedral

By S. Wheeler

"MISERERE" in the Latin means "have pity." This we can apply to the aged ecclesiastics, the seat being used as a rest by them, for the rule was for the clergy to stand during long masses when not kneeling. But in the eleventh century the monks, who loved their comfort perhaps more than their religion, made the seat to move on hinges, so that it could be turned up as they wished, making a smaller seat, yet a slight rest for the lower part of their bodies, and thus rested themselves while appearing to stand. At this time

conceal their leaning towards the humorous, as is shown in the great monuments at Thebes. Perhaps the earliest carving represents grotesque monsters, and the transition from antiquity to what is understood as the Middle Ages was long and slow, and we have abundant evidence to show that from the eighth century neither the Anglo-Saxon clergy or nuns were much respected by the people, and the character and the manner of their lives fully account for it. Also the hostility between the old clergy and St. Dunstan



they began to be called "miserere" seats, while the projections from walls of basket-shape were known as "corbelled" or "patience" seats. A tendency to caricature has ever been a feeling deeply implanted in human nature, and this shows itself in carving from the earliest ages. Even the Egyptians could not

and his party gave ample subjects for caricaturing each other in monkish satire on the evil lives of their brother monks. We find trades, domestic scenes, the stage, quarrels, and allusions to witchcraft depicted in the carving of the "miserere" seats, also humorous and profane subjects. There are many fine specimens



CARVED MISERERE SEATS, EXETER CATHEDRAL, A.D. 1224-44



A KING DOING PENANCE

FIFTEENTH CENTURY



KING FIGHTING A LEOPARD

THIRTEENTH CENTURY



"LOHENGRIN"

A KNIGHT DRAWN IN A BOAT BY A SWAN

THIRTEENTH CENTURY



KNIGHT STABBING A GRIFFIN

THIRTEENTH CENTURY



MAN THROWING A STONE

THIRTEENTH CENTURY



MAN PLAYING ON TABOR AND PIPES

THIRTEENTH CENTURY



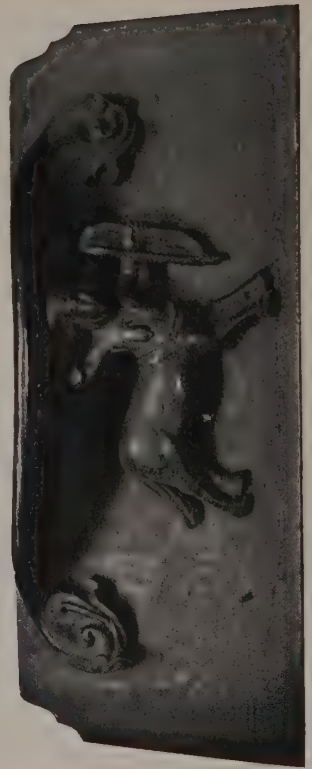
AN ELEPHANT

THE EARLIEST EXAMPLE OF THAT QUADRUPE IN ENGLAND
THIRTEENTH CENTURY



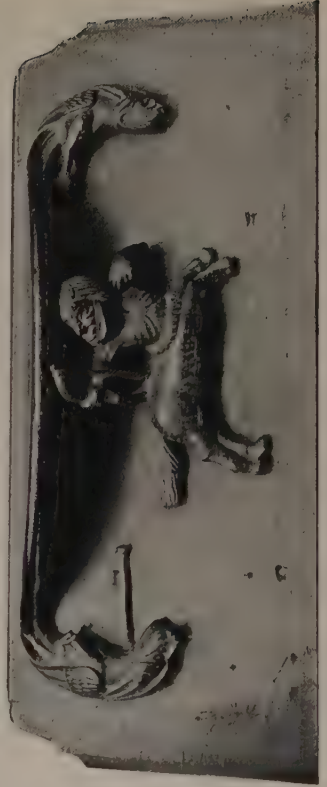
A LION

THIRTEENTH CENTURY



A CENTAUR ARCHER

THIRTEENTH CENTURY



A CENTAUR ARCHER

THIRTEENTH CENTURY



COCK AND GROTESQUELY CARVED BIRD AS IF IN DISCUSSION
THIRTEENTH CENTURY



MERMEN HOLDING A DISC
THIRTEENTH CENTURY



FISH
THIRTEENTH CENTURY



THE "MERMAID"
THIRTEENTH CENTURY



HARPIES VIS-À-VIS
THIRTEENTH CENTURY



BIRDS PLUCKING A LEAF
THIRTEENTH CENTURY

The Connoisseur

in St. Mary's, Beverley; Sherborne Minster, Dorset; and the parish church, Ludlow. But we are now interested in those of the cathedral church of St. Peter, Exeter, which were carved under the direction

a tub of boiling (?) water. Particularly noticeable is one which plainly tells the story of the opera "Lohengrin," showing an armed knight drawn in a boat by a swan; a king in a coat of mail, surcoat and



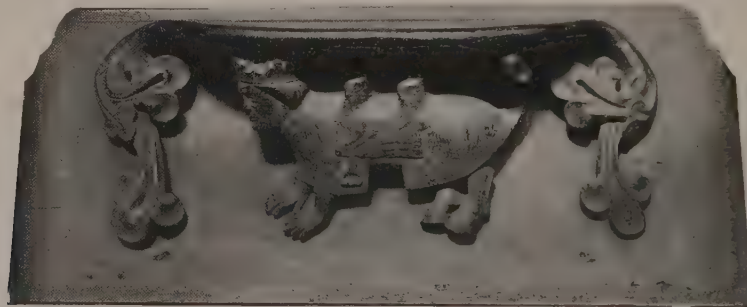
CARVED LION WITH SERPENT BITING ITS HEEL

THIRTEENTH CENTURY

of Bishop Bruere, who was Bishop of the diocese A.D. 1224; he had travelled in the East, which is notably shown in the carving of the elephant, as it is the first specimen in wood known of that animal in England.

As a whole the "misereres" in Exeter Cathedral,

helmet, armed with a sword and shield, fighting an animal (leopard?); a monster, crowned and saddled with hind hoofs and fore claws, supposed to represent Nebuchadnezzar in his debasement; a knight stabbing a griffin. Then there are two centaurs, with the bodies of a horse and busts, heads, and arms of

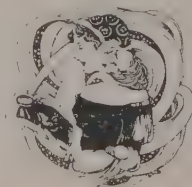


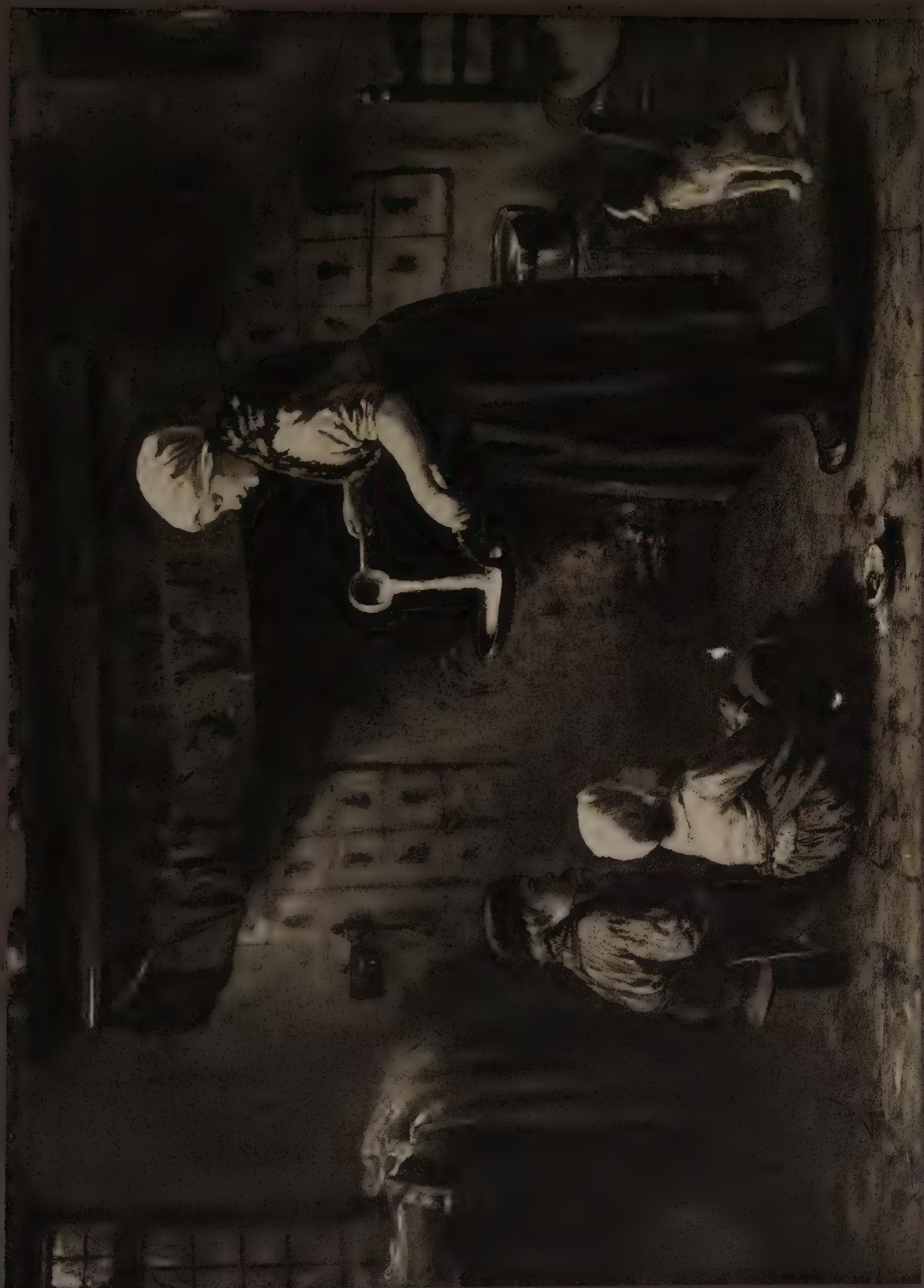
CARVING SUPPOSED TO REPRESENT NEBUCHADNEZZAR IN HIS DEBASEMENT

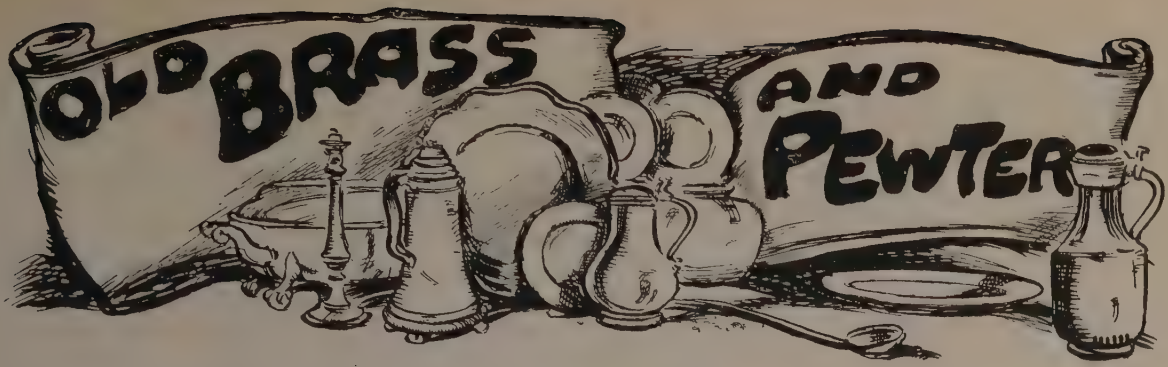
THIRTEENTH CENTURY

of which there are forty-nine, are among the finest and most interesting examples of thirteenth-century carving to be found in England. The most remarkable are here illustrated; the remaining ones are foliage, a few of the best are included among them. There are two exceptions which probably belong to the fifteenth century—the Dean's seat, which represents a finely carved lion, supported by two heads; and the other depicting a king undergoing penance, by sitting in

a man and woman, hunting with bows and arrows. Most interesting is the mermaid, whose body is beautifully scaled, and holding a fish in her hand. Also there are the harpies with birds' bodies and huge claws, with human faces; they represented evil fates, and were rulers of storms and tempests. Two others of great interest are the mermen holding a disc, and a cock and another bird grotesquely carved.







Brass Amulets

By E. V. Alison

"We ought to envy collectors, for they brighten their days with a long and peaceable joy."—*Anatole France.*

THE very oldest designs in existence are to be seen daily in the most unromantic surroundings and in quite unexpected places. The old-fashioned illustrations on the outside of grocers' paper bags are of very ancient origin; and the designs on the brass ornaments worn by almost every cart-horse in our streets and lanes are perhaps among the oldest devices in the world. Many of these latter date back to the very beginnings of civilization, and bear in themselves traces of the oldest beliefs and superstitions.

I propose to give a short account and description of the two hundred brasses which I have in my small collection. In addition to these, I have seen about fifty other designs which I have been unable to obtain, and some fifty brasses illustrated, which I have not even seen, so altogether a really complete collection would consist of about three hundred pieces. This number would probably include several variations of each of the most important devices. It is not by any means impossible to make such a collection now, but very soon it will be much more difficult.

Heavy draught horses, who alone wear these brasses, are being replaced by motor traction. Carters, too, are ceasing to decorate their animals as much as they used to do, and the brasses they now hang upon them are much inferior in make and design to those worn fifty years ago. These modern brasses wear away far more rapidly than the older type, but they are more merciful to the horse. An old "face-brass" made of "cast"

brass weighs on an average 6 oz., and as a properly decorated horse can wear eighteen or nineteen brasses at a time, they will add more than 6 lbs. to his burden.

The martingales in No. vi. (Nos. 1 and 2) weigh $1\frac{1}{2}$ lbs. and $1\frac{1}{4}$ lbs. respectively. This is one of the chief reasons for the rapid disappearance of these delightful ornaments. The modern brasses are as thin as biscuits, are stamped out by the dozen, and can be obtained at most saddlers' shops for 6d. each. Though reproductions of the old designs and devices, they can easily be discerned from the genuine old brasses. The "face-brass," which is "cast," is not only thick and heavy, but invariably has two studs, protruding slightly, one on each side at the back.

The modern brasses are only desirable to put among the treasures of a collection as examples of designs which cannot (for the time being) be obtained elsewhere. Even these modern ones, poor in material and with the ancient symbols degraded almost past recognition, will soon cease to be made at all, as the art of horse decoration is rapidly on the wane.

A carter's old "face-brass," made of "cast" brass, and of good design and workmanship, could a short time ago be picked up for a few pence, but now the prices vary from 1s. to 4s. 6d.

The "face-piece," No. iii., hangs down the centre of the horse's forehead, and consists generally of one disc, usually mounted upon leather. The breast-plate, or martingale, is a broad strap reaching from the collar to the girth; it is removable, and is often only worn on "high days and holidays." From this strap hang



NO. I.—TWO FINE BRASSES

four "medals" or brasses at equal distances, though sometimes a big horse may wear two on its forehead and five on the martingale, five or seven being considered the lucky numbers for a horse to carry. Two other brasses occur, one at each end of the loin strap; these are always duplicates. These highly ornamental little pieces of brass are not only often most beautiful in design and very decorative in a hall or around an angle-nook fire, but are also intensely interesting.

Almost every device silently tells its story and its history to the appreciative possessor. Not that the carter who hangs his medals (as he calls them) on his horse prior to leading him out to a May-day show or Regent's Park Cart-horse Parade has the slightest idea that they have any deeper significance or hidden meaning more than mere decoration; far back in the distant past his almost prehistoric ancestor hung the very same symbols on his animal, and on his own person also, in order to ward off "the evil eye," and regarded them not as mere ornaments, but as necessary amulets or safeguards against accident or death.

The modern horse-owner looks upon them merely as so much "flash," and refuses to supply them with



NO. II.—BRASSES ENCLOSING VARIOUS DEVICES

their horses generously with amulets in polished brass, and even in silver.

The designs or symbols of these carters' brasses are intensely interesting from an archaeological point of view, and being in truth amulets, become a most fascinating study—survivals of the past in modern times.

It is really curious that until quite lately so little attention has been given to these highly suggestive brass discs. Many of them are representative of long-dead beliefs and ancient faiths; other designs are remnants of past worships, in which fear took

the harness of his horse, but suffers his carter who drives the animal to use them if he pleases. This is the man, then, from whom old carters' brasses are to be obtained (that is if poverty presses their owner). Another possessor of these pieces of decoration is the small farmer, but he generally considers them heirlooms to hand down from father to son; looks upon them with lingering affection if they have belonged to some old departed favourite, and hangs them up by his fireside, together with the family warming-pan, his rook-rifle, and his rabbit-gun. Gypsies, also, always decorate

so large a part and propitiation its full share.

The amulet as a protector takes many forms—the “human hand” door knocker as a house-protecting talisman can still be seen on old dwellings; the “lucky pig,” worn as a charm by the superstitious; the horse-shoe nailed on the stable door, and its very latest development in the “mascot,” with its many freakish forms, fastened to the bonnet of the modern motor-car.

The horse is decorated by its owner all over the world. The Arab hangs shells and tassels on his animal; the Thibetan decorates his yak; and the European protects his horse from the evil eye by ornamental brass amulets. This custom is much more general in Southern Europe, and especially in Italy, than in England.

In many of these highly polished brass ornaments the Arabic element is noticeable; others are similar in design and device to those seen on the walls of the Alhambra in Spain. Most of them have their designs circled by rings of brass, representing the circle of the sun, and suggestive of the worship of the sun, moon, and stars.

This circle, again, is often indented on the outer edge by a succession of small crescents, representing, of course, the young moon. This worship of the new moon gradually developed into that of Astarte—the Goddess of Hunting—always closely connected with the horse. Her symbol was that of the crescent, which may easily have been constructed originally by the cave-dwellers of the distant past out of two boar's tusks, roughly fastened together by a thong, and worn as an amulet against evil. No set of horse ornaments is complete without at least one crescent, and it is the sign oftenest seen, and probably the oldest. Many horses wear a crescent on their foreheads, if nothing else. This sign is mentioned in the Book of Judges (viii. 21) among the “ornaments on the camels' necks,” which in the margin is rendered “ornaments like the moon,” and translated in the Revised Version into “crescents.” At a later date Isaiah (iii. 18)

warned the Jewish women that their amulets and crescents would be taken from them. Subsequently the crescent became almost entirely a Moorish symbol. It has been found in Etruscan, Roman, and Celtic burials, and worn as an ornament all over Asia and Europe.

The crescent may be hung either with its two points upwards as though “holding water,” or else suspended with its points hanging downwards. The latter example is found chiefly in Roman and Italian brasses, and in a few of our own

(No. viii., No. 6), the former generally in Central and Northern Europe.

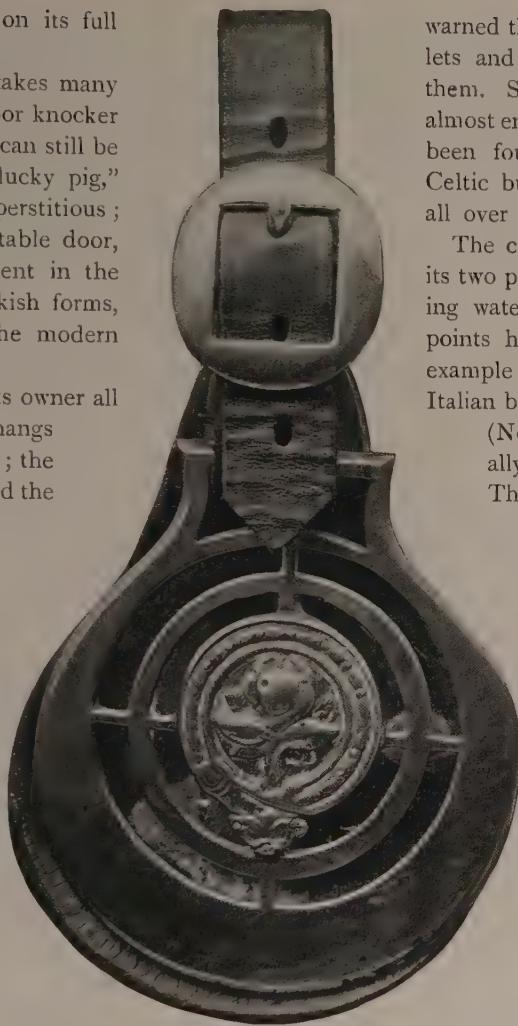
This difference in the way of suspension is probably due to the materials out of which the ancients constructed their device.

A lunar crescent made of two boar's tusks, and joined together by a metal band, was found at Wroxhall in Wiltshire; this naturally produced a crescent with points hanging downwards. In Italian crescent brasses the points are generally much sharper and thinner than most English ones, and are suggestive of the amulet made out of the

pointed boar's tusks. A few have their points decorated with balls, symbolic of the time when the points of the tusks needed protection against splitting.

Most probably the crescent in use in England was produced by being cut out of a solid disc, a method which resulted in the crescent with its points turned upwards. This is quite as primitive a form of amulet as the perforated disc or tooth. The crescent is largely worn in Germany, but there a strap is suspended below the right ear, and not on the forehead. The Austrian cart-horse wears a metal tongue with perforations on a leather strap, also below the right ear.

The new or growing moon is an emblem of growth and fruitfulness, and its symbol, the crescent, was dedicated to Diana. There is a very close connection between the moon-goddess and the horse, hence the almost universal custom of decorating the animals with the lunar crescent. In the classic world the moon-goddess was associated with the horse that was raced,



NO. III.—FACE-PIECE CONTAINING TUDOR ROSE

and according to information preserved by Ambrosius, a horse was annually sacrificed to this goddess. The sun-god was associated with the horse that was driven, and to this day in Kent a face-brass is called a sun-brass, a most suitable name for many specimens. (No. vi., No. 1.)

In the very earliest ages the horse was not used as a beast of burden, but as a food supply for mankind. He was kept in confinement, and at certain seasons of the year, usually spring and autumn, he was let loose and made to race with other horses. The winner was then sacrificially slain and eaten. The slaying of the horse secured the promise of fruitfulness in the spring of the year, and again the sacrifice of the animal became a necessary performance at the close of the harvest. Thus the horse became very closely connected with all kinds of

agricultural pursuits. Probably the old fashion of twisting wisps of straw in the mane and tail of the cart-horse has some far-away association with these old-time customs. In the old horse-races, in the Campus Martius, the right-hand horse of the victorious pair was slain, its tail carried dripping to the Regia, and its blood made into cakes for the spring festival of purification by fire. To this day, in many countries in Europe, horses are still let loose and raced at Whitsuntide and the beginning of October. Outside Edinburgh cart-horses are raced on May-day; and in county Dublin on the same day a fire is kindled which is not considered complete without a horse's head and bones in it. It is uncertain in which part of the world the horse was first driven, but most probably in Europe.

The brush (No. v., No. 2) worn by the modern



NO. IV.—TWO UNCOMMON VARIETIES

horse between its ears is a remnant of a later date, when the winning horse was not slain, but taken to the priest, who cut off parts of its mane and tail, and then released it. The hair thus cut off has developed into the ornamental head-piece seen in the illustration, now purely decorative, but formerly worn as a protective talisman. Sometimes the crescent contains between its cusps a star, usually eight-rayed, as eight is one of the lucky numbers in Moorish magic, eight-angled figures, or figures with eight points, being safeguarding amulets. The greater number of brasses which at first sight appear circular are really modified crescents in shape, as in No. iii.

Next to the crescent the design of the heart is the most popular, and is almost, if not quite, as old, as it was used as an emblem by the Egyptians. The most primitive heart-shaped amulets were made of flint arrow-heads (all implements of the Stone Age, and especially flints, being credited with miraculous powers). The evolution of the heart from the lotus design is most interesting, and can easily be traced. First the lotus, then the fleur-de-lis, next the shield, and then the bull's head, with two projecting horns, symbolic of the two up-raised fingers (whereby the superstitious warded off the evil eye). Finally, the heart develops into the diamond of the playing cards. The lotus merging into the fleur-de-lis is lavishly used in the decorations of the Alhambra. A good example of this kind of brass is seen in No. v., No. 3. The centre is a plain, clearly cut fleur-de-lis, surrounded by curves and branches, while the lower part is pierced by a small crescent.

The human eye, as a protective sign, is often represented on brasses by means of two semicircles, side by side; very often pairs of these semicircles surround a ring of brass, as in No. iv. For instance, twelve semicircular openings may surround twelve pierced triangles, the whole suggesting six pairs of eyes and eyebrows. The twelve pierced triangles will be formed by the twelve rays of a central sun. Semicircles were always used by the Greek alchemists to depict eyes, and the Moorish artists indicated the evil eye by an angular space.

There are numberless ways in which the sun is represented on horse brasses; often as a solid disc, also as a small circle to which rays eight or twelve in number are added. In No. vii. the "whorl," or wheel in motion, is denoted; this also is closely connected with the worship of the sun, and really represents the fire that was kindled by rubbing wood on wood, the ancient way of starting a fire. Again, the "whorl," or wheel, suggests the idea of driving, and of a wheel in rapid motion. Brasses vary in design in different counties, and are a constant source of pleasure and interest to those whose attention has once been drawn to them.

Many of the designs and devices on old brasses are worth preserving and collecting from an artistic point

of view. In the older forms they are very clear and often really beautiful. A fine example of a purely ornamental pattern can be seen in No. i. The centre consists of a plain disc from which radiate eight rays, each ray being highly ornamental and forming in themselves two circular designs, an inner and an outer. Even the spaces formed by these complicated rays evolve beautifully formed designs. Some of the decorative hearts are very handsome, and make delightful ornaments of shining brass.

Many brasses consist of various devices enclosed in a modified crescent form, such as handsaws (No. ii., No. 1); the plough

(No. 3); the engine (old type) (No. 4); and the windmill (No. 5). The "three-masted ship" (No. 2) is enclosed in a brass circle with a pierced rim consisting of small triangles. All these five designs are connected with trades or employment of some description. The second row in No. ii. consists of No. 6, a most unusual device: two suspended crescents back to back above an eight-rayed wheel or sun. This was dug up in an "allotment" garden.

No. 7, the rose, shamrock and thistle, in a crescentic brass. No. 8 is very handsome—a heart hanging from heraldic-like supporters. No. 9, a ploughman, nearly obliterated by wear and polish.



NO. V.—MARTINGALES AND BRUSH

No. 10, a horse in a particularly handsome outline.

Nos. 11 to 15 are all heraldic, with crests in various forms. No. 13 has a very decorative edging of indentations, so finely executed as to appear like fretwork. The eagle in No. 12 has probably been worn by a horse belonging to a brewery of that name. No. 17 is a solid seven-pointed star. No. 19 consists of a heart pierced by three hearts within a crescent. Nos. 16, 18 and 20 are all "face-brasses," mounted on leather. The infuriated lion, with curling tail and snake-like tongue, is probably a brewer's badge. No. 18 is an unusually handsome, heavily embossed brass. No. 20 consists of three

wheel-like devices set in triangular form. Nos. 21 and 25 are both lyres of heraldic origin. No. 21 is of very graceful form and outline. No. 25, a solid piece of brass, pierced in two places. Nos. 22, 23 and 24 represent a squirrel, a harnessed cart-horse, and a porcupine or hedgehog.

Nos. 26 and 30 are of quite a different shape—almost square. No. 26 shows for its centre a Queen Victoria's head on a flag-like design, and No. 30 contains a heart circled by tiny moons. Nos. 27 and 29 are horse-shoes in two variations. The horse-shoe has, of course, from time immemorial been accepted as a charm against evil, and used to be associated with heathen rites. As an emblem the horse-shoe is not so old as the crescent and the heart; it only dates back to the beginning of the Christian era. No. 28



4
NO. VI.—MARTINGALES AND TWO FLYING TERRETS

like head surrounded by six pairs of "eyes and eyebrows." The lower one is a particularly beautiful specimen; a coronet supported by stiffly drawn flowers or lotus between which is an inverted fleur-de-lis.

Two martingales with a cockade or brush are shown in No. v. Four brasses hang from No. 1—the horned heart; the Maltese cross with eight-pointed ornamentation; a crescentic brass with centre flower and leaves; and at the bottom the Staffordshire knot, within a beautifully shaped heart, even the hanger being heart-shaped. On No. 3 at the top is the lion combatant, probably from Arundel, and often seen on the Duke of Norfolk's estate. The next design is almost indescribable, but very artistic. (I have its duplicate in nickel silver.) Then follows the fleur-de-lis

is obviously the crest of the Isle of Man.

Considerable numbers of brasses consist of radiation, and these are among the most ornamental. Nos. 31 to 35 are five typical examples of this class of "face-brass" chosen from among many others. They are too elaborate for individual description.

No. iii. is a most uncommon "face-piece," the centre represents a Tudor rose, surrounded by the Garter; next comes a thin sun-circle, the whole enclosed by the usual modified crescent. The circular spaces are broken by cross-bars.

No. iv. consists of two brasses, both very uncommon; the upper one having as a centre a fine lion-

design, and, lastly, a very handsome radiation brass, with fourteen pierced circles terminating in fourteen rays.

No. vi. shows two other martingales. The left-hand one has four brasses, all crescentic, each including four designs, quite different, yet all harmonious. These devices are most difficult to decipher accurately, and most difficult to remember when collecting. The right-hand breast-plate carries four totally different medals—a wheatsheaf first, then a very old device, heraldic in character;

next a brass, whose centre is four hearts, circled by eight horseshoes, these surrounded again by four pairs of horses' fore feet and hoofs; lastly, the never-failing crescent pure and simple. Between these two leathers are two flying terrets, popularly called "the flyer." Both contain miniature brasses, the upper one an eight-pointed design, often seen on large medals, and the lower one a pierced crescent with metal sun or moon.

No. vii. is too large a group to describe in detail. At the bottom of the photograph is an unusually broad martingale with five brasses, one representing a man driving a horse and cart; the upper one has a dog in the centre, another has the sun and rays well



NO. VII.—A GROUP OF BRASSES

is not often worn. The grapes on the bottom brass and the beehive on the next but one strap are, of course, agricultural designs.

The acorn on the next strap is another variation of the old lotus of the East. Among other devices is the Liverpool crest—a liver—the fourth pendant from the bottom on the left, a large bird in a handsome frame.

King Edward, with two Victoria Jubilee brasses, are also included in the group in the photograph. Almost the handsomest and heaviest in my collection is the third pendant on the right-hand side, a solid shaped piece of brass, with the rose, shamrock, and thistle heavily engraved on its face.

represented; the remaining two are symbolic conventional figures. Three handsome, solid, hoof-like crescents make another small breast-plate. Above is the "whorl," or wheel in motion; a still better example is shown hanging on the left of the picture.

The bell within the bell, on the next martingale, signifies that these ornaments were worn by horses harnessed together, and always bear the same devices: uniformity, not diversity, being aimed at in all horse decoration. The bell itself

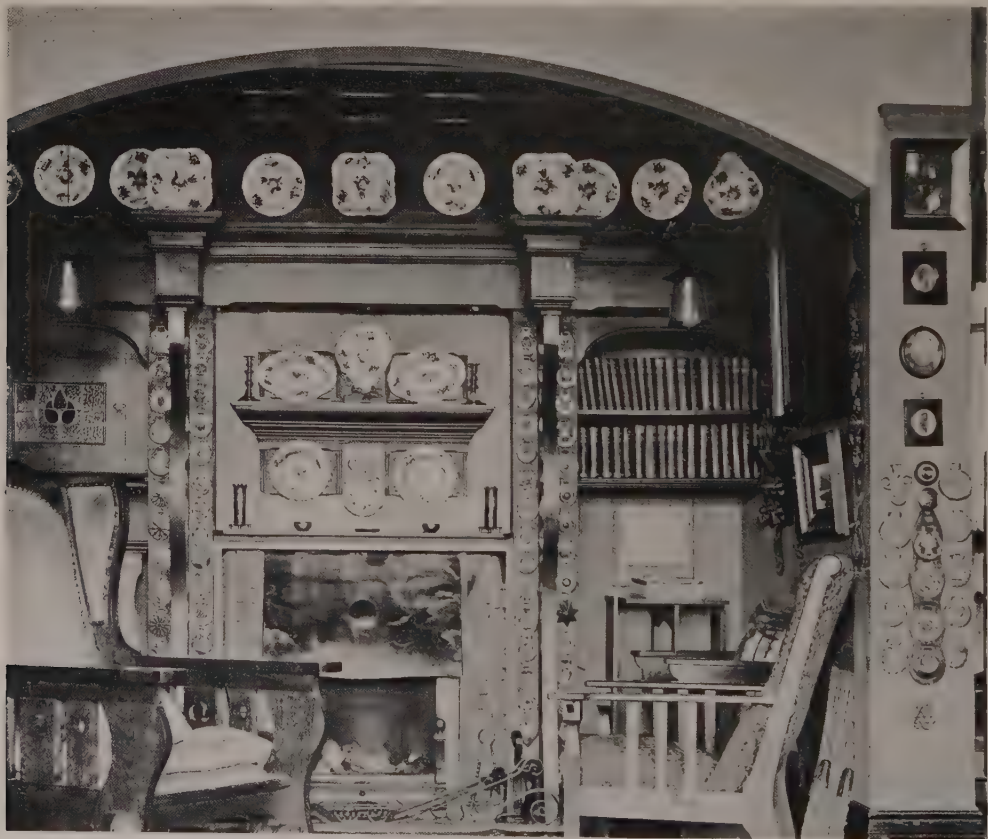


NO. VIII.—NINE EXAMPLES OF "FLYERS"

No. viii. shows nine examples of "flyers," all fairly easy to decipher. Each are small representations of the well-known larger brasses. The popular eight-pointed figure comes first, surrounded by tiny circles, suns or moons. Next a solid sun-brass—the framework bent with use. A tall, graceful Staffordshire knot is the third. The next two "flyers" have a solid star and a pierced star as their respective centres. The sixth is a beautiful example of the suspended solid

form of crescent. The seventh is a pierced four-armed design; and the eighth and ninth both consist of very well known devices.

To mention two specimens which I have not yet obtained, are the Christian Cross and the two interlocked equilateral triangles. This is a well-known Oriental talisman, the so-called Seal of Solomon, or Shield of David, and is a mystic symbol often seen on the windows of Christian churches.



PHOTOGRAPH SHOWING THE DECORATIVE POSSIBILITIES OF BRASSES



BARBARA YELVERTON.

AGED 19. A.D. 1501.

This picture is the original of the many copies which have been so often reproduced as a portrait of Elizabeth of York, wife of Henry VII., and which have even passed as such into the ordinary school text-books of English History. Fantastical and baseless theories as to Tudor physiognomy have been built upon these spurious copies. A copy in the possession of the Earl of Essex was engraved by W. Hall, and again by W. J. Fry; another copy in the possession of the Rev. Ric. Farmer, D.D., Master of Emanuel College, Cambridge, was engraved by A. Birrel, in 1790, for Harding's "Shakespeare," and by Houbraken for Birch's "Lives"; another copy (in reverse), by Adrian Vander Werff, was engraved by P. Van Gunst. The copy in the National Portrait Gallery is probably the most inartistic of all. The whole-length figure of Elizabeth of York, in the window of St. Margaret's, Westminster, is a direct copy from Barbara Yelverton.



Pictures

Some Hitherto Unpublished Drawings by Thomas Stothard, R.A., of Child-Life By Dudley Heath

ONE of the happiest and most inspired characteristics of eighteenth century English art is the genius our artists developed in the realisation of the innocent, subtle grace of childhood. The child, in Italian art, even in its later phases, was still the objective embodiment of pietic symbolism. Raphael and Correggio, perhaps, came nearest to realising the child as a nature study. French art has rarely achieved more than to give us a diminutive grown-up, with the sophisticated grace of self-conscious innocence, wedded to round, youthful contours. It has been left to the English school to reveal the child in its unconscious simplicity. The English Renaissance visualised for us the sentiment and romance which envelops womanhood; and motherhood and childhood but completed the poetic trilogy of ideas. Art for the first time accepted the child as a motive, for its own sake, bereft of its traditional pietic nimbus and its mythological wings. Art said, "Behold the Child!"—the joyous gift of life—unprophetic of its predestination, unconscious of its own innocence.

In whatever direction our tastes and insight may have developed since then, it must be admitted that no artist of the Revival displays its peculiar temperament in a greater degree than Thomas Stothard.

If the dainty effeminacy of Stothard's talent fails to fascinate us, the deficiency is in ourselves, not in his limitations. Stothard had the true lyrical sense—the result of an inherent instinct for grace, movement, and line, and the power skilfully to simplify and generalise nature. His technique is as essentially eighteenth century as his sentiment, and he shows in a concentrated, if limited form, his affinity to Reynolds, Gainsborough, and Romney, his greater brethren, and to Cipriani, Wheatley, Angelica Kauffman, and Cosway, his lesser contemporaries.

The prevailing popular appreciation of the eighteenth century convention is not without its insight or sanity. It is the result of a natural inclination of the human mind to grasp at a romantic ideal which is convincing. But it is also due to the fact that popular opinion is always more capable of appreciating the classic rather than the archaic. A finite method of expression, however limited in its range, will hold the popular mind, when the more rugged qualities of original genius entirely fail. Herein lie the strength and the weakness of Stothard's genius. It is personal and temperamental, but typical and superficial.

Stothard was our first and greatest illustrator of books; and his drawings, translated by the wood and steel engraver, represent what is best in this phase of



The Connoisseur

the art of illustration. How immensely superior he is to his contemporaries may be realised by comparing his work with that of Westall. In such a comparison the latter's compositions appear stiff, conventional, and commonplace. Stothard had something more than an illustrator's skill—he possessed the taste of a craftsman, and, personally, I think he is never seen to greater advantage than when designing one of his decorative, winsome little fancies, full of dainty humour or playful conceit. In these he revelled unrestrictedly in the forms of infancy and youth, grafting on to his motive some natural or

and Finden, the latter showing a more suave and polished manner, but losing the vigour and directness of Heath's interpretation.

Stothard belonged to a school of draughtsmen, who, though students of nature, boasted of being able to draw anything and everything from memory, rarely using models. It is interesting in connection with this to remember that he made numerous sketches and studies from flowers and butterflies, insisting on the benefit to the artist of a close study of these natural objects; but when he introduced such objects into his drawings, they were free and direct in



purely conventional object with consummate artistry. To see these at their best we must turn to the wood engravings by Luke Clennell, to be found in the 1810 edition of Rogers's poem, *The Pleasures of Memory*, published by T. Cadell. This edition alone contains thirty-one of such decorations. To those interested in a purely technical question, these should be compared with the steel engraver's rendering of the same subjects in later editions, where a finer line, more subtle tones of shading, and so-called greater finish, give added sweetness at the expense of vigour. Of the various steel engravers of Stothard's work, James Heath alone appears to retain something of the vigour of the wood-cut in his line, and a good deal more of the spirit of the original drawing than either Finden or Charles Heath.

There are examples of the same design, such as *The Mask*, having been engraved by James Heath

handling, though conventional in form, and it is only in an edition of Langhorne's *Fables of Flora*, published in 1794, that we find some beautiful realistic drawings of flowers serving as tail-pieces. It may be assumed that his early training as an apprentice to a designer of patterns for flowered silks gave him a facility in conventionalisation that became second nature to him in after life, when he had to produce innumerable designs very rapidly for all sorts of purposes at a very moderate pay.

The actual extent of this prolific artist's output in drawings hardly concerns us here, though it may be mentioned that he illustrated and decorated editions of Shakespeare, Chaucer, Spenser, Milton, Scott, Pope, Burns, Rogers, Thompson, and Goldsmith, amongst the poets; whilst of novelists and essayists, his work included Richardson, Fielding, Sterne, Johnson, and Kimber, not to mention such standard

Some Hitherto Unpublished Drawings

works as *Don Quixote*, *Robinson Crusoe*, and *Pilgrim's Progress*. With such an array and variety of subject, it would be surprising to find an equal level of inspiration in them all, and in fact it is in such drawings as the six illustrations to Goldsmith's *Vicar of Wakefield*, where the temperament of author and artist were so similar, or in the easy grace of the illustrations to *Clarissa Harlowe*, that we find the illustrator at his highest water-mark.

As I have already said, it is not as a literal illustrator that Stothard shows us his best. It is when his subject leaves him scope to use his delicate fancy,

the latter often relied upon the former to interpret and refine uncompleted passages in a design. This fact accounts for certain weaknesses in the drawing of some of Stothard's originals. On the other hand, the reliance that the designer put upon the engraver for small perfections of detail enabled the former to give all his attention to the composition, and this exactly suited the temperament and methods of Stothard.

I am personally inclined to the opinion that these particular drawings were originally intended to be engraved on wood. There is a freedom and vigour



and his freedom is unfettered by an author's facts, that we find an irresistible charm and lightness of touch which carries conviction and appreciation with it. With such, indeed, may be ranked the drawings for *The Seven Ages of Man*, engraved on wood, and I think those illustrating this article are quite in the artist's happiest and lightest vein. These drawings are a few of a series of twenty-four that belonged to the collection of Charles Heath, the engraver. They have never, to my knowledge, been engraved, and to see facsimile reproductions by modern process methods, where the autographic touch of the draughtsman is retained, should be of interest to the student who is accustomed to study this artist from engravings only. However good the engraving may be, it loses its personal quality in the dual handling, though there is no doubt that the engravers of that time were very closely in touch with the draughtsmen, and indeed

about them and a lack of that minute finish to be seen in many of the drawings of the Vaughan collection which were translated by the steel engraver. Few draughtsmen, however, knew better than Stothard how far the engraver might be trusted to interpret his drawings or how little detail it was necessary to give. This, I cannot but think, constitutes the great difference between our modern mechanical processes and the earlier engraving crafts. Now there may be said to be no craft relationship between artist and reproducer. The artist's work is either reproduced perfectly or it is bungled, and, since rapidity is the rule of reproduction, more often than not there is failure in one of the many stages between photographing and publishing. Formerly, when the artist had confidence in his engraver, and, in fact, worked in unison with him, the result was the outcome of a partnership between two craftsmen who thoroughly

understood one another's part in the undertaking, as well as their own. It is this close sympathy between the artist and the engraver which constitutes the charm of eighteenth century book illustration, although in its relationship to the printed book we realise a falling away from the traditional standard of decorative fitness.

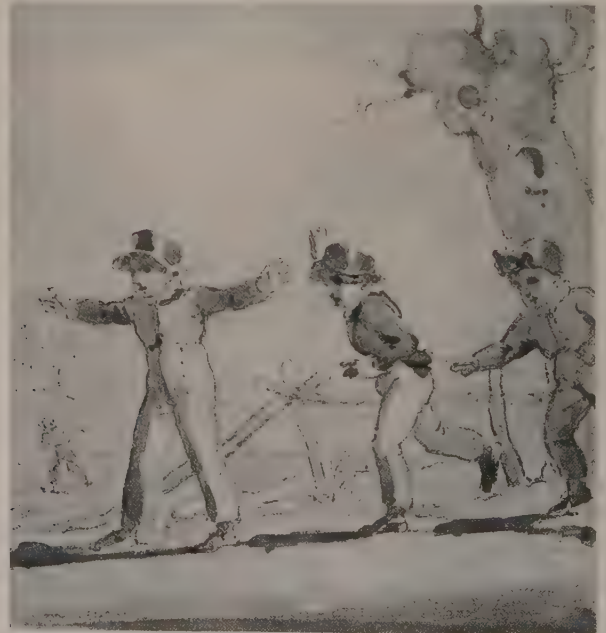
I am merely considering here the comparative merits of hand and mechanical processes for purposes of reproduction. That Stothard would have been the first to appreciate the fidelity with which the best modern methods are capable of rendering his originals is a fact that cannot be disputed. At the same time it is questionable, had he lived now, whether his peculiar freedom of handling, lightness of touch, and fertility of invention, would not have been hampered by the technical restrictions which rapid reproduction and rapid printing force upon the artist.



Stothard worked for every grade of publication, and his method was not limited to one medium. We find pen, pencil, and wash sometimes combined in one drawing—with sepia or Indian ink, giving a variety of colour which the tyranny of the photographic process would veto as a most unnecessary difficulty. Neatness, uniformity, and precision are the qualities beloved by the process engraver; and the subtle play of pencil and tone that gives such suggestive charm

to Stothard's drawings would hardly have been appreciated by the modern operator.

I have also in my possession an interesting object-lesson in colour-printing in the form of a characteristically delicate wreath of flowers in colour, by Stothard, and its reproduction in colour lithography. The latter is nearly faultless in all its essential likeness to the original, and although the lithographic artist



Some Hitherto Unpublished Drawings

has taken some slight and quite unimportant license in copying the drawing, the touch, the delicacy, and the colour are as perfect as a reproduction can be.

To return to the present drawings, they are all drawn with pencil and wash, either sepia or Indian ink being used; they are all uniform in size and shape, and it would be of interest to know for what particular purpose they were designed. This question has continued to puzzle me. I have thought it possible that they were somewhat free embellishments to Thomson's *Seasons*, or that they might have been intended as fanciful suggestions to illustrate the months—two for each month—for such a publication as the *Royal Engagement Pocket Atlas*; or again, some of them seem peculiarly appropriate as illustrations to Blake; but these ideas are somewhat nullified by the presence amongst the series of literal illustrations to *Æsop's Fables*. Whatever their purpose, most of them are delightfully composed little pictures, full of life and nature, and moreover possessing a dainty sense of decorative unity within their pleasingly square proportions. They give us the very essence of child-life in all its phases, with an insight and sympathy for its childish realities that few, if any, artists have surpassed. We have had later essayists on the same themes, showing greater literal truth and a more precise understanding of the individual child; but their work is more often than not prosaic, and lacks the lyrical charm of these pictorial "songs of innocence."

Who has been able to touch off in so happy a vein the little bands of Amorini—disporting themselves amidst the corn, the vineyard, or the orchard—as embodied symbols of nature's good-will?

Most of the other child subjects from Stothard's

hand are well known, such as the five oval plates published by Tomkins, of which *The Dunce Disgraced* and *The Scholar Rewarded* are the favourites; but there are also the two winsome little pictures entitled *Just Breeched* and *First Bite*, the former being peculiarly charming and naïve. The delight of the small boy as he thrusts his hands into his new found pockets, and his little sister's pleasure at the transformation which the discarded petticoats have made in her brother, are rendered with just that spontaneity and sympathy of touch that lifts the trivial motive into the realms of true poetry.

There are other small pictures which I might instance as showing the artist's greatness in handling such amenities of child-life, but it will suffice to recall that little group of children playing at *Hunt the Slipper*, which first appeared, I believe, in *The Pleasures of Memory*, published in 1794, to illustrate the lines:

"'Twas here we chased the slipper by its sound,
And turn'd the blindfold hero round and round.
'Twas here, at eve, we form'd our fairy ring,
And Fancy fluttered on her wildest wing."

This was one of the first drawings done by Stothard for Samuel Rogers, and their collaboration ultimately led to the production of those "editions de luxe" in which Stothard joined Turner in giving grace and substance to the poet's songs, and which led to the remark of a contemporary of Rogers that "his poems would have been dished but for the plates." However this may be, it must surely be confessed by all impartial critics that there is room to-day amongst our illustrators for some of Stothard's poetic convention grafted on to what we may call our more realistic impressionism.



NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT (1).

DEAR SIR,—Kindly insert the enclosed photograph of unidentified portrait, and oblige.

Yours truly, T. CUBITT.

PORTRAIT OF COUNT JOHN ALBERT BENTINCK, R.N.

DEAR SIR,—I wonder if any of your readers could tell me the painter of the portrait of my great-great-grandfather, Count John Albert Bentinck, R.N., inventor of the chain pump, painted about 1755. The portrait is life-size.

Yours truly,
E. LE BLOND.

CAPO DI MONTÉ GROUP.

DEAR SIR,—(1) I should feel grateful if any of your readers would throw light on the present whereabouts of a Capo di Monté group representing Ferdinand IV. of Naples and Queen Marie Caroline, the Minister Sir John Acton, and a lady in waiting. It was sold at Naples about two years ago, and is thought to be now in the United States. There is said to be a terra-cotta copy of the original still in

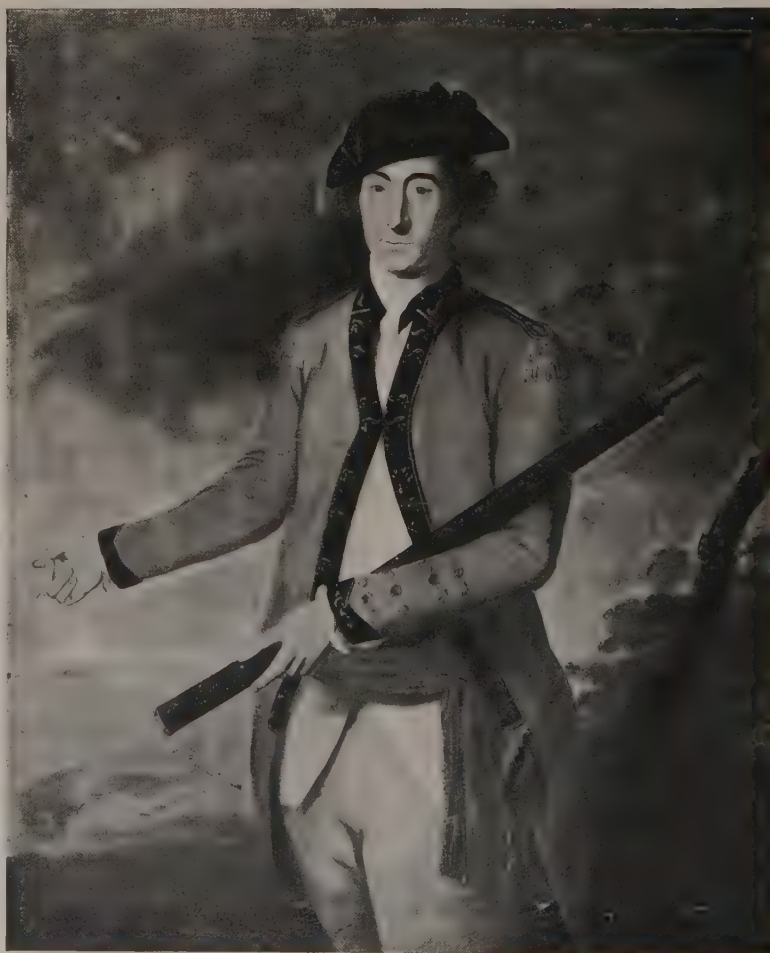
Italy. I am very anxious to obtain a photograph of it if possible. (2) Who painted the miniature of Queen Marie Caroline on the snuff-box in Mr. Pierpont Morgan's Prince's Gate collection? Would it be possible to obtain a photograph of it?

Yours faithfully, L. ACTON.

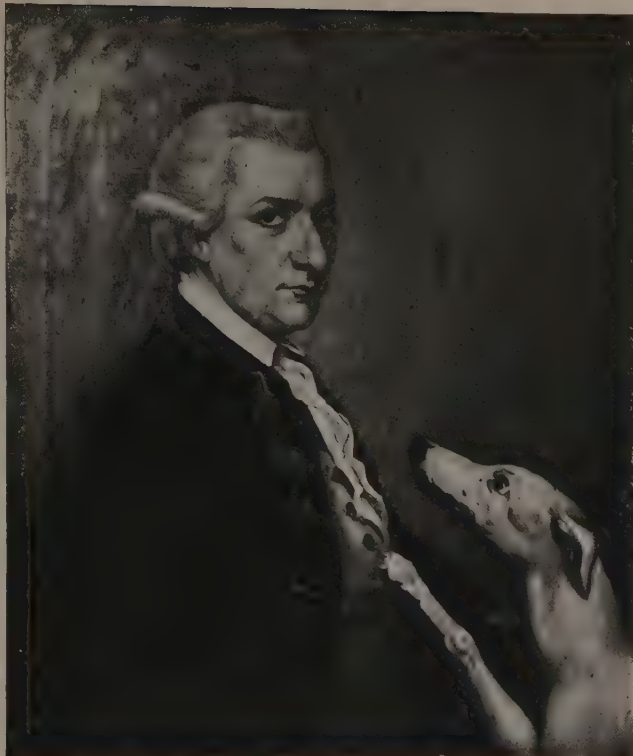
MEMORIAL LOCKET.

DEAR SIR,—I have been shown by a friend a small silver heart-shaped pendant or locket, about one inch extreme measurement.

On the inside in relief is a capital likeness of Charles the First, on the other side the phrase, "I morne in Life and Death," the date 30th January, 1648, with small hearts transfixed by arrows. On the outside the legend, "Quis temerit a lachrymis"—a misprint, I presume, for "temeret."—*Vide* Virgil's "Æneid," book ii., line 8. I conclude that the first two months of 1649 were still reckoned to belong to 1648. Is this so? Were these small lockets worn by



UNIDENTIFIED PORTRAIT (1).



PORTRAIT OF COUNT JOHN ALBERT BENTINCK, R.N.

Cavaliers for some years after the death of the Martyr, and are many of them to be found now? I should be glad of any information about them.

Yours faithfully,

WILLIAM S. PATTERSON.

UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—I enclose a photograph of a portrait of a lady, which I possess. The size is 31 inches by 25 $\frac{3}{4}$ inches. The hair is black, eyes dark brown, cloak maroon or crushed strawberry, bodice sea green, with white frill. The face is beautiful in the extreme, and the photo does not do justice to the painting.

Faithfully yours,

(Dr.) L. E. G. de WOOLFSON.

UNIDENTIFIED PORTRAIT GROUP.

DEAR SIR,—Enclosed find clipping of query in the CONNOISSEUR MAGAZINE for May, 1910. In looking over some prints and photographs of Reynolds's work, I was struck by the

resemblance of this half-tone representation to his *Duchess of Devonshire and Lady Georgiana Cavendish*. I submit this for what it is worth, leaving to you the verification and any research as to whether the picture enclosed is by Reynolds or by some other artist.

Respectfully,

W. C. HIBBS.

UNIDENTIFIED PORTRAIT (2).

(August, 1911.)

DEAR SIR,—Your portrait is certainly, I should say, that of Sir Thomas Gresham, mercer and citizen of London, and founder of the Royal Exchange.

Yours faithfully,

D. M. HARTCUP.

UNIDENTIFIED PORTRAIT (2).

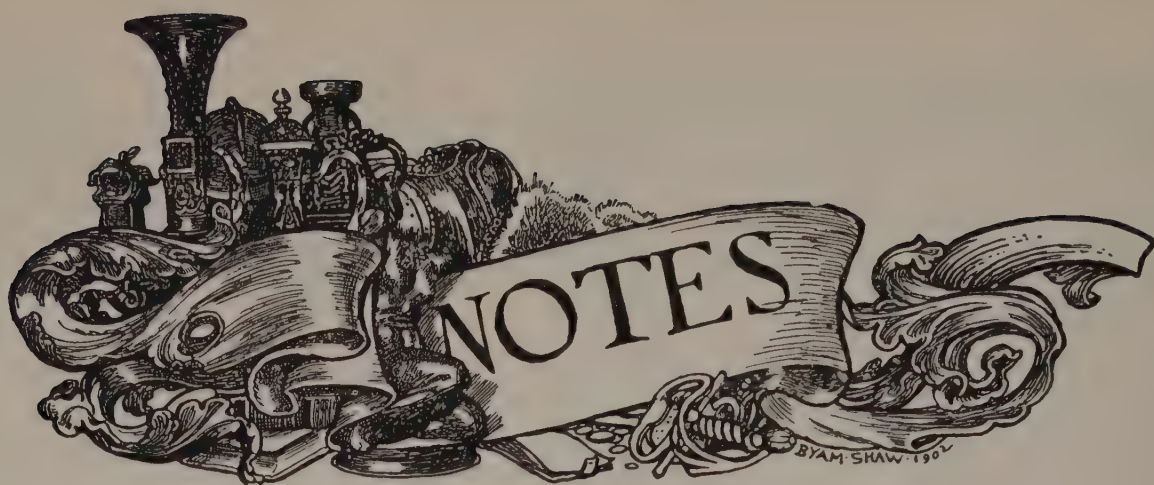
(August, 1911.)

DEAR SIR,—Are the buildings possibly the Ashmolean Museum at Oxford, with Divinity School behind? If so, the portrait may be of Elias Ashmole, 1617-1682.

Yours truly, RUTH C. WHYTE.



UNIDENTIFIED PORTRAIT (2).



THESE two charming groups in Dresden china are the property of Sir Alexander Bosville Macdonald, Bart., of The Isles, and are at Thorpe Hall, Bridlington. The first one represents a girl with powdered hair

Two Dresden Groups tied with pale blue ribbons, a flowered frock trimmed with pale blue flowers, white kerchief, stockings, blue shoes, black apron, natural coloured rose-wreath. The old woman in light red cap, white bow, striped cinnamon and black coat over white waistcoat with gold buttons, and kerchief; the top petticoat of pale grey over a deep mauve flowered one, white stockings, shoes of light red. The basket is straw-coloured, with natural coloured eggs; cupids have quivers gold-edged, with pink arrows. The figures are on a grass-green ground on a white and gold base, the arches of which are filled a dull green. The story which the group suggests is given by Lady Bosville Macdonald. An evil witch has got possession of a lovely maid; she uses her as a slave. The poor girl has let fall her basket of eggs, which are broken, to the rage of the old virago. But a cupid whom she cannot see is showing her how he can, by the

power of love, transform the poor broken eggs into lovely fresh roses, which another cupid takes to adorn the maiden with.

The second group in the same collection is an old Dresden group, of a girl with powdered hair and black feathers. She wears a white gown with green ribbons and pink flowers on it trimmed with black, a pink apron, white kerchief, and blue breast-knot. The youth has powdered grey hair; coat and knee-breeches white with mauve stripes, flowered pink; gilt edge to coat and blue bows, over full white shirt. The cupids are natural colour—one with pink scarf and yellow fillet round head, the other with mauve scarf and pink fillet. The wreaths are natural coloured roses, and single ones on the boards at the feet of the figures. The group stands on a green and yellow ground, with base of white and gilt. The suggested story to this piece: someone whispers to the maiden, "Do not let tears blind those lovely eyes, only look! Love has



DRESDEN PORCELAIN GROUP

caused your tormentor to vanish, and in her place it is your own beloved who is beside you, and it is to him cupids are chaining you with wreaths of roses."

These two pieces are very valuable and beautiful, and are in a perfect state of preservation.

AMONG the most valued of the treasures preserved in Holland House, Kensington, is a bronze stoup purchased by Henry Edward, fourth Lord Holland, during the time he was British Minister at the Court of the Grand Duke at Florence, and brought home by him about 1848; and we

reproduce a drawing of it made lately by the special permission of the Earl of Ilchester. A brass tablet affixed to the tripod on which it now stands gives an account of its acquisition, but, unfortunately, records nothing of its earlier history; and this we are left to glean as we may be able from its inscriptions and the style of its decoration. The bowl, which is 1 foot 11½ inches in diameter over all, and 5 inches deep inside, bears the date 1484 in Roman numerals, and the name of the maker is given in the same line as Maestro Michele Caselli de Provincia, who is described in Walford's *Old and New London*, but on whose authority is not stated, as a Fleming. In the character of its ornaments and in the form and setting of its lettering it is akin to the later Gothic work of Northern Europe, as shown more particularly in the bell-founders' productions, and shows no trace of the refinements and style of the Renaissance bronze-work at that time being produced in Florence and the rest of Italy. The purpose for which it was made, and for which

it was doubtless in use when Lord Holland purchased it, was evidently to hold the holy water at the church door, as is shown by the sentence from the Miserere, beginning "Asperges me," which is inscribed, with several contractions, in large Gothic characters round the upper part of the rim. It bears also three shields of arms, the centre one displaying two hands arranged in saltire holding a crozier; on the dexter a lion rampant, and on the sinister two mailed arms, embowed and entwined; and between them, on the same line as the inscription, three frills, which may have been intended for the arms of the Medici, who were just then in their glory in Florence. But the most remarkable embellishments of the bowl are to be found on three other plaques, which also break the inscription line, one of which is circular and shows a Crucifixion, and another of oblong shape bears the Virgin and Child, both subjects quite suitable for a stoup; but the third has a representation of Buddha surmounted by a Svastica, and how so apparently incongruous a symbol and figure should

find a place with the other two requires some explanation. Either misunderstanding the use of the nimbus with which the heads of Buddha are generally distinguished in the East, or struck by the similarity of the Buddhist monasteries to those of Europe, the earlier missionaries to India made so flattering a report of his sacred character that Buddha was not only received into the Calendar of the Saints under the title of St. Joasaphat, but churches were erected in his honour, and, according to Professor Edmunds of Philadelphia, there is one in Palermo with that dedication containing an image of the saint, though, unfortunately, all mention of it is omitted from the guide-books.—J. TAVENOR-PERRY.



DRESDEN PORCELAIN GROUP



THE BRONZE STOUP OF HOLLAND HOUSE

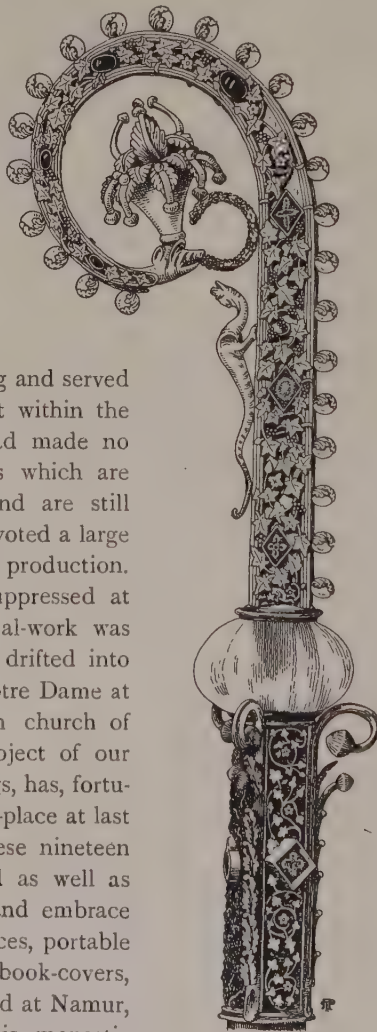
BROTHER HUGO of the Augustinian Priory of Oignies-sur-Sambre, near Namur, was one of the cleverest of the many Mosan art metal-workers who flourished in the former half of the thirteenth century;

The Crozier of Brother Hugo of Oignies

and his productions are justly celebrated for the delicacy of their workmanship and the beauty of their design. He was brother to the Sire de Walcourt, the founder of the monastery, whose castle of Walcourt stood near by, and he must have acquired all his artistic training and served his apprenticeship to the craft within the convent walls; but if he had made no others than the few objects which are associated with his name and are still preserved, he must have devoted a large part of a busy life to their production. When the monastery was suppressed at the Revolution, Hugo's metal-work was scattered, but sixteen pieces drifted into the care of the Sisters of Notre Dame at Namur, two into the parish church of Walcourt, and one, the subject of our memoir, after some wanderings, has, fortunately for us, found a resting-place at last in the British Museum. These nineteen works are of the most varied as well as of the richest description, and embrace reliquaries, monstrances, chalices, portable altars, altar crosses, mitres, and book-covers, on one of which last, preserved at Namur, he has shown himself in his monastic habit kneeling and presenting the book to St. Nicholas, the patron of the monastery.

The British Museum crozier, of which we give a drawing, seems to have been preserved in the monastery until the dispersal of the collection, and has thus escaped a degradation which was too commonly the fate of these works of art. A large

proportion of the croziers found in the collection of the Hotel Cluny, for instance, were taken out of the coffins of the bishops to whom they had belonged, as, being part of the bishop's insignia and his personal property, they were frequently buried with him, and they have been, during modern restorations, rifled from the graves often in a damaged condition. This gilt copper crozier of Hugo's manufacture, although parts of its delicate leafage have not escaped some slight damage in the six centuries of its existence, is still fairly perfect, and with its delicate applied ornaments, nielloed plaques, and cabochon stones, remains one of the most beautiful specimens of mediæval art.—J. TAVENOR-PERRY.



THE CROZIER OF BROTHER HUGO OF OIGNIES

ONLY twenty-one chalices remain to us in England of the period of manufacture designated by the late Mr. Wilfrid Cripps as the period of the Gothic type, that is, from the year 1350 to the end of the reign of Henry VII. in 1508. Two of these are in Lancashire, one at the Roman Catholic Chapel at Hornby, and the other at Claughton-on-Brock, both villages being near the county town of Lancaster.

The chalices in existence of the period succeeding the Gothic type, which are known as the Tudor type, and were manufactured between the years 1509 and 1536, are ten in number, two of which,



THE HORNBY CHALICE

again, are in Lancashire, both at Roman Catholic Chapels, one at Leyland, and the other at Fernyhalgh, near Preston.

The Hornby Chalice, as appears from an inscription on it, originally belonged to the old parish church of Caton, near Lancaster. It materially differs in shape from the modern form, especially in the bowl, which is deep and conical, and would be quite plain but for an engraved band running round its centre, within which is the inscription "**Cal : Salut : accipia : et : nomen : dei : invocabo :**" for "*Calicem salutaris accipiam et nomen Domini invocabo*" (*Psalm CXV., Sarum Breviary*). The stem is a plain hexagonal one with ogee-moulded bands at the junctions, and is divided near the top by a knop of exceptional beauty, formed of six lobes ending in square lozenge-shaped facets adorned with cruciform flowers. The foot is divided into six compartments, and is a great feature of this chalice; each compartment is plain except the front one, which is filled with a crucifix and kneeling figures of SS. Mary and John. To fit the limits of the compartment the arms of Our Saviour are extended above the head in an unusual manner. The edges of the foot are concave, and terminate in knops of peculiar ornamental work, designed to prevent the sharp edges of the foot from

tearing the altar-cloth. Underneath the foot is the inscription, "*Ristore mee to Caton.*" There are no traces of any hall-marks on this chalice, but it is of the style of manufacture of about the year 1500. It stands 7 ins. high, the rim diameter is $4\frac{3}{4}$ ins., depth of inside of bowl $2\frac{1}{8}$ ins., diameter of foot 6 ins. Its weight is $14\frac{1}{2}$ oz.

The Cloughton Chalice is in general appearance similar to the Hornby cup. The bowl is quite plain, an engrailed calix forming the junction of the base of the bowl with the stem moulding. The stem is a plain hexagonal one with moulded junctions, and the foot is similar in shape to the Hornby example, except that the front compartment (that held towards the priest on receiving the Sacrament) contains an enamelled plate, inserted from behind, with the Crucifix and SS. Mary and John, and the other compartments are engraved with the alternate sacred monogram **I H C** twice, and **X P C** three times. The points of the foot terminate in knops, somewhat similar in design to the Hornby cup, which is a characteristic of the period of manufacture. There are no hall-marks on the chalice, but it may be safely said that it was made *circa* 1500. Its height is 7 ins., diameter of bowl $4\frac{1}{2}$ ins., and diameter of foot $5\frac{3}{4}$ ins. At Cloughton there is an old and interesting Paten of about the same date. It is of silver, gilt, with a diameter of 6 ins. It bears a rayed device in sexfoil



THE CLAUGHTON CHALICE

depression, and is a very curious work of art. The device is the figure of Christ sitting on a rainbow. The ground has every appearance of once having been enamelled, but no trace remains. Long, divided rays encircle the device, and the spandrels are decorated with a rayed leaf. Round the rim is inscribed (the words being separated by conventional leaves): "**Salvum me fac Domine in nomine tuo.**" It is much to be regretted that this fine paten has been beaten inside out, so as to form a cover to a ciborium, and in the centre of the device a plain Latin cross has been fixed as a handle to the cover. There are no visible hall-marks on the paten.

Llanwddyn Elizabethan Cup

THE date of the manufacture of this fine and characteristic example of Elizabethan chalices is one

memorable in the history of the Church in Wales, as it was in the year 1567 that the New Testament was, for the first time, translated into the Welsh language. The hall-marks are exceptionally clear, as will be seen from the illustration, and are valuable as indicating that the London date-letter **k** of 1567 had below it a solid disc, and not a hollow circle as given in Cripps's *Old English Plate* and other similar works of reference. The maker's mark is SE interlaced. The old parish church of Llanwddyn, North Wales, was, with the village, totally submerged on the construction of the Lake Vrynwy water reservoir for Liverpool a few years ago, and a new church was built by that city in substitution. The dimensions of the cup are: height, $6\frac{3}{4}$ ins.; diameter of lip, $3\frac{1}{2}$ ins.; and diameter at base, $3\frac{1}{4}$ ins.



LLANWDDYN ELIZABETHAN CUP



HERBERT OF RAGLAN (CHARLES SOMERSET, BARON).

AGED 30. A.D. 1505.

Copies of this picture have masqueraded as portraits of Henry VII. One of these copies is in the possession of the Dean and Canons of Christ Church, Oxford; another is in the South Kensington Museum.



THE abduction of Leonardo's *Mona Lisa* from the Louvre has resulted in a loss to the world of art—let us hope only a temporary one—perhaps greater than would be inflicted by the disappearance of any other single picture. The work is not only a great masterpiece, but is a unique example, by a master whose pictures are so rare that the authentic examples from his brush may be numbered on one's fingers. Not taking into account Leonardo's drawings, which are fairly numerous, there are two works by him in England, five in France, and three in Italy. Even of these some are not universally accredited. The solitary example beyond suspicion in England is the large cartoon in chalk of *The Virgin and Child, with St. Anne and St. John*, which hangs in the deserted stultitudes of the Diploma Gallery of the Royal Academy. The *Virgin of the Rocks* in the National Gallery is by many supposed to be a copy of the similar work in the Louvre, executed by Ambrogio da Predis under Leonardo's supervision. It is not, however, an exact replica, and the alterations, slight though they are, are nearly all improvements, which only Leonardo or a greater than him could have conceived. That Ambrogio da Predis painted on it is probable, but the great bulk of the work must be ascribed to the hand of the master. The mutilated ghost of *The Last Supper* at Milan, a cartoon of *The Adoration of the Magi* at Florence, and a panel of *St. Jerome*, executed in ground colour only, comprise all Leonardo's known paintings in Italy; the remainder of his pictures are—or rather before the theft of the *Mona Lisa* were—at the Louvre. Of these, the authenticity of *The Virgin and Child, with St. Anne and St. John*, a variant on the design in Burlington House, is beyond doubt; *The Virgin of the Rocks* comes in practically the same category; *The Annunciation*, a small sketch, is generally accepted as genuine; and the *St. John the Baptist*, though more doubtful, has a majority of connoisseurs in its favour. The missing *Mona Lisa*, the only picture portrait by him which has come down to us, had, however, a more perfect pedigree than any of the foregoing; its history can be traced since its inception. The lady was the third wife of Francesco del Giocondo, who, about the year 1500, commissioned the artist to paint her portrait. Leonardo lingered over the picture

four years. Vasari writes that even then he left it unfinished, but the gossiping biographer makes this statement so often in connection with other works by the artist that one is not disposed to give credence to it. From Vasari, too, comes the story that while Leonardo was painting the portrait of *Mona Lisa* "he took the precaution of keeping someone constantly near her, to sing or play on instruments, or to jest or otherwise amuse her, to the end that she might continue cheerful, and so that her face might not exhibit the melancholy expression often imparted by painters to the likenesses they take." The result is seen in the haunting smile on the face of the subject which has been the theme of countless writers. Francis I. of France bought the picture for 4,000 gold crowns. In 1625 Louis XIII. nearly presented it to the Duke of Buckingham when the latter came to solicit the hand of the King's sister, Henrietta Maria, for Charles I., but was prevented by the remonstrances of those who considered that he would be parting with the finest picture in his kingdom. After hanging many years at Fontainebleau the picture was moved to the Louvre, where it remained until its recent disappearance. The picture is the most highly finished of Leonardo's works, and though extensively retouched, still retains enough of its pristine beauty to make it the most fascinating picture by him which remains to us—perhaps the most fascinating picture of all time.

THROUGH the magnanimity of Rosalind Countess of Carlisle, the munificence of the contributors to the National Art Collections Fund, and the ready response made by the Chancellor of the Exchequer to the appeal of the Trustees of the National Gallery, the nation has become possessed of the master work by Jan Gossaert of Mabuse—the famous *Castle Howard Adoration of the Kings*. The work has been secured for £40,000, an amount undoubtedly much below its present market value, yet one must hold a somewhat open opinion as to whether the picture is altogether a desirable acquisition. It was begotten of a decadent school and a dying tradition. It is a superb example of master craftsmanship, but it lacks that fire of inspiration and intensity of personal feeling without which no

picture, however technically perfect, can attain to the highest order of art. Its painter, Jan Gossaert—or Mabuse, as he is generally called—the cognomen being derived from the name of his birthplace, Mabeuge in Hainault—was almost the last of the Flemish primitives. He lived during the period when the tradition derived from the Van Eycks and their followers was waning before the influence of Italian art; and he himself was largely the means of introducing the ideals of the Southern schools into Flanders. *The Adoration of the Three Kings* was painted in 1500, before Mabuse, who went to Italy in 1508, in the suite of Philip the Bastard, had adopted his latter manner. One fancies that Mabuse must have been well acquainted with court ceremonies before he produced his work, for the whole conception is that of a regal reception, and in the attitude of the Kings, especially of the two who are waiting their turn to make their offerings, and the indifference of their attendants, one detects less of a spirit of reverent devotion to the Incarnate God than that of vassals paying formal homage to their feudatory superior. What the picture lacks in inspiration is almost atoned for by its wonderful technique. It is a triumph of imitative art, and in this respect must rank among the world's masterpieces.

THE death of Josef Israels removes one of the most noteworthy figures in modern art. He was in his seventy-eighth year, an age when most workers, **Josef Israels** unless they are prelates or politicians, have lost their capacity for labour. But art is a preservatory against senescence; painters, though they live no longer than other men, keep a firmer grip of their faculties; and like Titian and Michael Angelo, who achieved some of their greatest triumphs after they had passed the allotted span of man, Israels retained his cunning of hand to the end. Some of the most recent productions of his brush, still almost wet from his easel, are included in Messrs. Tooth's winter exhibition. A pair entitled *The Wily Angler* and *Good Dog* show the painter in one of his less serious moods; broadly and succinctly painted, and impregnated with the feeling of open air, they reveal no falling off in technique from his earlier work, only an increased facility of execution and a more summary and direct method of expression. With these is a work conceived in what is perhaps a more characteristic vein, or rather on a theme which the artist had made peculiarly his own—the pathos of Dutch peasant life. The subject is *The Widow taking her last possession to the Market*, and represents a woman, with a baby in her arms, following a cow, led by her little boy. It is an unforced rendering of the drama of humble life, poignant in its suggestiveness. Another picture, dating a few months back, shows the death-bed of a peasant, carried out in an almost Rembrandtesque manner. Rembrandt was, indeed, Israels's great exemplar from the time he had shaken himself free from the thralldom of his early training under Jan Krusemen. He became a pupil of this artist about 1840, at the same time following Pienman's classes at the Academy, and painted diligently according to the orthodox tenets of the day,

producing a series of Academical historical pictures and scenes of Italian peasant life, a course in which he was encouraged by the sight of a number of pictures by Ary Scheffer exhibited in Paris in 1845. He subsequently studied under Picot, a former pupil of David, and Delaroche. His awakening to the beauty of contemporary peasant life in his own country was the indirect result of a serious illness which led him to make a prolonged stay at Zandvoort, a small fishing village near Haarlem. The first-fruits were shown in his picture, *By Mother's Grave*, a dramatic episode of fisher-life painted in 1856, but he still continued to produce historical and Biblical subjects. In 1862 he exhibited in London *The Cradle* and *The Shipwrecked Man*, which ensured his reputation in England, where subsequently he found the chief market for his work. In 1869 he moved to The Hague, and since then has been recognised as the leader of modern Dutch art. He gradually subordinated the conscious dramatic element in his pictures, relying for his effect on his power of suggestion, and attaining in the unforced simplicity of his work a lyrical grandeur of utterance which makes him the pictorial poet of peasant life in Holland. His influence on modern Dutch painting has been the means of re-establishing Holland as one of the great art centres of the world. He was perfectly equipped with all the armoury of art; a great colourist and draughtsman, a master of expression in atmosphere and tone, he possessed to a marked degree the quality of sentiment which elevates a painter's work into the region of great art. Though in latter years his subjects all centered about peasant life in Holland, his range of expression was a great one; he was equally at home in land and seascape as in the cottage interiors he was so fond of depicting. He could realise the joyousness of childhood and the sorrow of old age with equal truth, and when he so willed he could render the beauty of womanhood as few artists have been able to do. Two of his works, the large *Shipwrecked Fisherman*, recently presented by Mrs. Alexander Young, and *The Philosopher*, which was among the gifts of Mr. J. C. Drucker, are contained in the National Gallery collection.

IN a little brochure compiled and issued by Mr. Harry C. Dickins (26, Regent Street, S.W.) an interesting account is given of the processes incidental to the engraving of a mezzotint plate and its subsequent printing. From the same publisher comes also a concrete example of the result of these processes in the form of a charming little mezzotint, printed in colour, by Miss E. Gulland. This work is from the *Portrait of Lavinia Viscountess Althorp*, in a lace bonnet and fur-bordered cloak, one of the best-known works by Sir Joshua Reynolds. The plate is a refined and sympathetic rendering of the original, free in technique, but handled with great delicacy. The artist has fully realised the differential treatment necessary to a plate intended for colour printing to one which is designed for reproduction in black and white, and the



THE ADORATION OF THE KINGS

BY JAN GOSSAERT OF MABUSE

PHOTO. BRAUN

result is a tonal harmony in which the tints, though set down with purity and precision, are exquisitely blended, the effect attained being tender and atmospheric.

THE glasses from which our forefathers drank prodigious quantities of claret, with more than an occasional draught of brandy to take the chill off, were made with much greater substance than the crystal of to-day. Perhaps the forms of the silver goblets which they replaced suggested their designs, or possibly their thick stems and general weightiness were inspired by the necessity of having

English
Glassware

articles which could be handled without undue risk of breakage by gentlemen who had enjoyed their half-dozen bottles. Some, indeed, were wrought with the specific idea of rough usage — toasting-glasses, as they are called, fashioned with short, thick, heavily weighted stems and substantial feet, so that their quondam owners might thump them on the table when they desired to attract the attention of their companions. One or two of these are included in a small but choice collection of seventeenth and eighteenth century glass now on view at Messrs. Law, Foulsham & Cole's (South Molton Street), a specially interesting specimen being the Jacobite one,



ON THE DUNES BY JOSEF ISRAELS
BY PERMISSION OF MESSRS. ARTHUR TOOTH AND SONS

with its thick foot and opaque white stem, its bowl decorated with the engraved emblem of a thistle surmounted by a crown, which has doubtless often been filled to the health of the "King over the water." Another glass, presumably hallowed by association with the Jacobite cause, is a goblet, with knopped stem, its bowl bearing an engraved heraldic rose, an emblem often used in connection with the Stuart cause. Less romantic, but equally interesting as a rarity, is a Norwich glass only 4 inches high, with its unusually short stem, and in the same category must be included an ogee-bowled glass with a beautiful ruby and opaque white spiral stem. A trumpet-bowled glass with a double-knopped air-twist stem will charm a collector less because of its exquisite proportions than that it is set on a dome foot, the combination being most unusual. Another rarity is a slender glass without an outside spiral twist; then there is a massive bell-shaped glass, with baluster stem and dome foot, having a delightful contour, which is of a most unusual type. Among other fine specimens are cordial, champagne, and sweetmeat glasses; the collection, as a whole, forming an interesting epitome of the English glass-workers' art of the seventeenth and eighteenth centuries.

Water-Colours and Pictures at the Graves Galleries

A NUMBER of additions were made to the exhibition of modern water-colours at the Graves Galleries (6, Pall Mall); these accorded in their feeling

with the rest of the display, in which there was little evidence of the developments and vagaries of the more modern phases of art. Most of the examples shown were in harmony with the tenets of twenty or thirty years ago rather than those of to-day; thus the highly wrought nature studies of Mr. John Sowerby, in their elaboration of detail and close appreciation of the minuter forms of nature, showed a close affinity to pre-Raphaelite ideals; his best example being the *Primrose Woods*, where the contrast between russet leaves remaining on the ground from the autumn and the fresh greens of the early spring afforded scope for rich and sustained but wholly unforced colour. Mr. J. N. Tyndale contributed several old-world cottage exteriors, delicate and pleasant in their treatment; and among the other newcomers were Messrs. A. Lamplough

and Baragwanath King. In an adjoining gallery were a number of oil paintings, a large proportion being from the brush of Mr. R. Caton Woodville. Mr. Woodville is undoubtedly one of the most able military artists of the day, and his knowledge of the costumes of the Napoleonic epoch—the period from which most of his themes are taken—is unique, so that one can depend with some certainty on the archaeological correctness of his representations; but his execution—especially in his larger works—is too facile to be convincing, and his more ambitious compositions display a want of thought in their arrangement, and a lack of cohesion in their colour



THE YOUNG MOTHER BY JOSEF ISRAELS
BY PERMISSION OF MESSRS. ARTHUR TOOTH AND SONS



THE TOY BOAT

BY JOSEF ISRAELS

BY PERMISSION OF MESSRS. ARTHUR TOOTH AND SONS

schemes, which rob them of much of their attractiveness. His best works here were undoubtedly his cabinet panels, generally containing a single prominent figure, which were elaborated with great care and with more feeling for atmosphere than his larger canvases. Some breezy transcripts of mountain and moor, characterised by good colour, were by Mr. Douglas Adams, who, though he does not show much versatility either in his choice of subjects or his treatment of them, has certainly gained in breadth and power. A characteristic example of Thomas Francis Wainwright painted about seventy years ago—a simple scene of a few sheep grazing on a grass-covered sand-slope—showed that the art of the mid-Victorian period, if not so consciously individual as that of the present time, often attained a feeling for repose and a quiet security of style which are lacking in much of our modern work.

AN exhibition of topical interest was that of the designs and models for "Macbeth" and other plays by Mr. Edward Gordon Craig, held at the Leicester Galleries (Leicester Square). As was suggested in the foreword to the catalogue, it was necessary to remember that the drawings "were made for the theatre"; they therefore could not be regarded as complete entities, but only as suggestions for effects, which, to be revealed in their full

significance, must be carried out on a greatly augmented scale. Despite this handicap, the drawings themselves were in many instances wholly delightful. Their most salient characteristic was their suggestiveness; often by the most simple means the artist had conveyed a sense of vastness and immensity which it would be difficult to match in modern art. With regard to the appropriateness of the designs for stage setting, while many were clearly within the capabilities of the modern theatre, there were others evolved on such a colossal scale that one can only hope they may be realised in the theatre of the future.

AN exhibition of arts and handicrafts will be held by "The Englishwoman" at the Maddox Street Galleries (23A, Maddox Street) from Wednesday, November 1st, to Tuesday, November 14th. Among the patrons of the exhibition are Lady Frances Balfour; Muriel, Countess De La Warr; Lady Brassey, and Lady Cowdray. It will be held with the object of showing what women are doing in the region of applied art, and will include specimens of colour-printing, book illustrations and bindings, lithography, etching, hand-weaving, jewellery, leather-work, pottery, wood-carving, stained and enamelled glass, bas-reliefs, embroidery, lace, etc. In addition to modern work there will be a valuable loan collection of antique objects of a similar character.

The Royal
Scottish
Academy

THIS year the Scottish Academy have moved to new and larger quarters, and, in consonance with this step, they have brought together an exhibition which is distinctly memorable.

The loan department includes many things by men whose works are seldom to be seen north of the Tweed. There are examples of Albert Besnard and Camille Pissarro; there is a fine canvas by Joset Israels, *A Son of God's People*; and there are two beautiful pictures by Matthew Maris—*Montmartre*, which attracts by its rich tone, and *Enfante Couchée*,

which charms by virtue of the real sense of childhood which it embodies. There are, moreover, several etchings by Legros and Seymour Haden; and also three by the great Swedish etcher, Anders Zorn, one which is particularly vigorous being his portrait of Ernest Renan. Yet another loan etching of note is *La Spère*, by M. Rodin; while one must not fail, ere leaving the section of borrowed treasures, to mention *Les Danseuses* by Degas, an artist who has hitherto won scant recognition in academic circles, but who, it is pleasing to note, was lately enrolled among the honorary associates of the Scottish Academy.

As regards the native works, a great number of these are most excellent, yet too many of them betray a serious limitation, this being a slight lack of idealization and dignity. This stricture is buttressed by Mr. Patrick Adams's *Interior*, clever and even brilliant though some of its passages are; while it is instanced by landscapes shown by Mr. Sargent, Mr. Wilson Steer, and Mr. Mark Fisher. One sees the same fault in Mr. Stuart Park's *Roses*, and likewise in Mr. Charles Mackie's *Bridge of Sighs*; and this picture reflects failure in another particular, for the artist has essayed the problem



PORTRAIT OF THE HON. LORD GUTHRIE

BY FIDDES WATT, A.R.S.A.

Fiddes Watt, who is widely considered the most promising of the younger portrait-painters in Scotland. Other artists who exhibit remarkable portraits are Mr. Augustus John, Mr. F. C. B. Cadell, and Miss Meg Wright; while Mr. E. A. Walton's likeness of *Miss Nan Paterson*—albeit the figure is flat, and is deficient in suggestions of solidity—is an engaging piece of colour-harmony, made up chiefly of dark grey and faint yellow. Mr. Lavery shows two portraits, the one of his wife and the other entitled *The Green Coat*, and both are drawn with rare fluency, while the former is notable for the vivacity in the eyes. A kindred merit is seen in Mr. William Macdonald's portrait of himself, while animation and vivacity, it is almost needless to say, are salient in a huge portrait group which Mr. Sargent exhibits.

In the water-colour room the outstanding picture is *Huntsman and Hounds*, by Mr. Joseph Crawhall; while a good second thereto is formed by Mr. Edwin Alexander's *March Morning*, a landscape which seems really to express the mystery of nature. The section of monochrome is larger than ever heretofore at the R.S.A., and also shows a distinct advance in quality.

of painting chiefly in blacks and greys, and he has fallen into the time-honoured trap of making the former too prominent, and thus lessening the value of the other parts of his canvas.

Passing to consider the portraits exhibited, it behoves in the first place to mention one by Sir James Guthrie, *Lady Helen Monro Ferguson*, in which a brown dress, a pink scarf, and a black hat are wrought into exquisite harmony. Less beautiful in workmanship, yet far more full of character, is a likeness by Mr. Will Rothenstein; and there is character, again, in a picture of Lord Guthrie, by Mr.

Mr. Pennell's etching, *The Big Tree: Cheyne Walk*, contains a genuine feeling of sunlight, while a drawing by Mr. W. W. Peploe shows fine decorative skill. Mr. Frank Short's etching, *The Street: Whitstable*, though wrought with only a few lines, and though showing a deal of virgin paper, has a superb sense of breadth and space; while the etchings Mr. Brangwyn shows, though lacking in sweetness of tone, are of course full of verve, and in one of them a seething crowd is indicated with fine success.

Alike as regards foreign and native work, the department of sculpture is intensely interesting, and is well worthy of the beautiful new hall in which it is placed. There are good examples of Rodin and Nicolini, yet, for sheer vitality, even these must yield the palm to M. Landowski, whose two bronze heads compete with nature rather than with other sculpture. M. Bourdelle's *Tête Beethoven* successfully gives a plastic form to much of the pathos in the composer's life-story; and M. Sandoz's marble *Faune Riant*, as a rendering of that subtle beauty which often lurks in the grotesque and the horrible, is worthy to stand beside anything by Beardsley or Altdorfer. Another masterpiece in stone is M. Vallette's *Lévrier Russe*, a work full of exquisite grace and replete with sinuous lines; while yet another is M. Bartholomé's *Jeune Fille se Coiffant*, to which the softness of flesh has been transmuted with singular skill. Among Scottish sculptors who exhibit, the dominating one is unquestionably Mr. Pittendrigh MacGillivray, who is represented by *Cleopatra*, a bust, and *Die Lorelei*, a nude female



DIE LORELEI BY PITTENDRIGH MACGILLIVRAY, R.S.A.

figure. The former charms by reason of its simplicity and dignity, while the latter owes its beauty, chiefly, to the rhythmic flow of its lines. These recall, if they do not actually rival, the finest drawings of Ingres, and in them lies a melody which is like a passage by Mozart or Schubert. Mr. MacGillivray has been engaged for some time past on a colossal monument to Gladstone, ultimately to be set up in a public square in Edinburgh, while he has also lately been commissioned to do a statue of Byron for Aberdeen. It will be interesting to see if these works prove as good as those which he exhibits at this year's Academy, and indeed there is no cause to fear that the results will be other than excellent.

Art at the Glasgow Exhibition

TEN years ago—when the Glasgow citizens held their last International Exhibition—it chanced that the Corporation Art Gallery, having lately been much augmented, had just moved to its present spacious buildings at Kelvinbridge; and accordingly, in celebration of this event, the city's permanent artistic treasures were made a part of the temporary exhibition, and were shown there along with a number of loan pictures. This year Glasgow has no such event to celebrate, and the Exhibition Committee have perforce been virtually dependent on borrowing from private collections; while, at the same time, the works brought together are not

cosmical as on the last occasion, but are all by Scottish artists. Thus the assemblage compares unfavourably with that of 1901, yet, representing as it does over a

hundred years of painting in Scotland, it certainly repays several visits.

No definite scheme has been observed in covering the walls, and the men of the eighteenth, nineteenth, and twentieth centuries are displayed in company; yet it is advisable, in giving here some account of the collection, to separate the works of bygone artists from those of contemporaries. To begin with the former, among the landscapes there are good specimens of Mouncey and Cecil Lawson, while other outstanding pictures are a fine Nasmyth, *Inver Ferry: Loch Tay*; a tiny and delicate thing by Manson, *Near St. Lo: Normandy*; and a Highland scene by McCulloch, which is remarkable for the poetry which belongs to the blue, illusive distance. In the department of genre there are numerous superb Orchardsons, while there are also several early M'Taggarts—canvases of great interest as showing the almost pre-Raphaelite technique which the great impressionist utilised at the outset; and likewise there is a splendid Wilkie, *The Village Festival*—a picture which reflects conquest in a direction not usually associated with this artist, for, besides being full of that dry Scottish humour which is characteristic of him, its tonality is singularly happy.

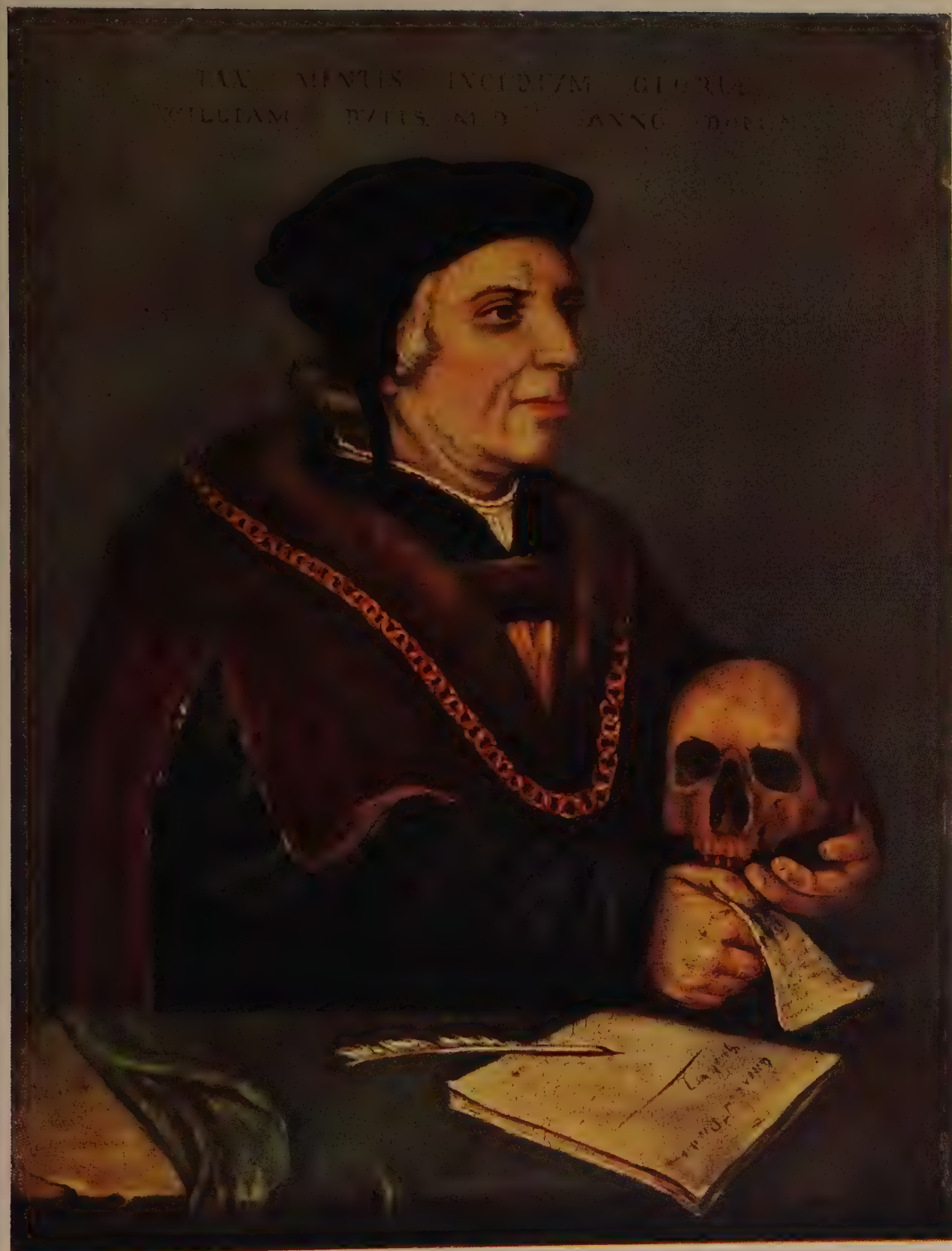
The section of portraiture is excellent. There are vigorous drawings and etchings by Andrew Geddes, and some charming pastel studies by Allan Ramsay, most of them strongly marked with the influence of Nattier and other Frenchmen of the Louis XIV. period. There are typical examples of Watson Gordon, G. P. Chalmers, and George Watson; while, coming to more modern times, a likeness commanding particular attention is one of a young lady by Bessie McNicol. Its background is of soft grey, the sitter has reddish hair, and wears a dark jacket and a hat trimmed with faint mauve; and all these items are rendered in a broad yet not too elliptical fashion, the result being at once a beautiful and living portrait. In this line of action, however, the strength of the collection lies in its Raeburns; and though it is superfluous, perhaps, to praise the greatest of Scottish portrait-painters, it is difficult, after seeing the host of his pictures here on view, to avoid dwelling briefly on so much consummate skill. Look at his *Robert Adam*, with its perfect ease and apparent unconsciousness on the part of the subject; or again at his *Jane Nisbet*, with its exquisite modelling, its fresh and piquant colouring, and its melodious harmony. Look at his *Mrs. Law*, in which he has indicated the very texture of a soft white dress; or yet again at his *Mrs. Crawford*, wherein he has painted a lace shawl so as really to appear diaphanous. Or to take an even better example of his genius, look at his imposing *Captain Burrell*. Here, even though the sitter is clad in a brilliant red coat, the spectator's gaze is drawn straight to the forehead and eyes, those indexes of character; yet it is only after studying the picture carefully that one realizes that any craft has gone to its making, for indications of the means

used to bring about the end are entirely concealed. All these canvases stand nearly unrivalled for purity of tone, and as regards quality, a mere square inch of any one of them has intrinsic beauty, for, apart from its luminosity, it has a surface like polished ivory.

Turning to works by contemporaries, a nameless portrait of a lady by Mr. Lavery is praiseworthy for the great degree to which it expresses refinement; while Mr. Henry's likeness of the Marchioness of Tullibardine, though inclining to the strident in colour, evinces skill in embodying character. Both of these twain are surpassed withal by two portraits from the brush of Sir James Guthrie, who is further represented by a high-toned pastel, *In Summer Time*, and by an early landscape called *Pastoral*, which exhales with certainty the quiet charm of rural life. Other memorable landscapes on view are four by Mr. Lawton Wingate, all of which express a distinctly individual vision, and possess, moreover, the engaging trait of harmonious colouring. In these, as in all his productions, Mr. Wingate shows a remarkably delicate and sensitive style; yet in this particular he is almost transcended by a far younger man who resembles him in divers respects, Mr. Eugene Dekkert. Two landscapes which the latter exhibits—both of them gentle symphonies in grey and green—are replete with those subtle vibrations of tone found in most painting of the highest order; and they are indeed among the best things in the whole collection, and denote their artist as more than promising.

Considerations of space make it impossible to speak adequately of the monochromes, yet certain among them should at least be mentioned. A pair of etchings by Miss Katherine Cameron have a daintiness which quite recalls Jacquemart, while Mr. R. T. Rose's two illustrations to the book of Job, though betraying inefficient draughtsmanship, are ably imbued with an atmosphere of mystery and weird strangeness. Some pencil studies by Mr. S. J. Peploe reflect those qualities of fire and vigour which invariably pervade his finished works; and Mr. James Paterson's *Margaret*, a crayon drawing of a young girl's head, is charming on account of the beautiful modelling of the face. Mr. William Allan, who would seem to be frankly a disciple of Mr. Charles Shannon, exhibits a graceful silverpoint which demonstrates sound understanding of the arts of omission and reticence; and there is ability in some of the etchings of Mr. Francis Dodd, a noteworthy sample of his skill being a portrait of a man who holds a violin, and who—it requires no great stretch of imagination to believe—is just about to draw his bow across the strings.

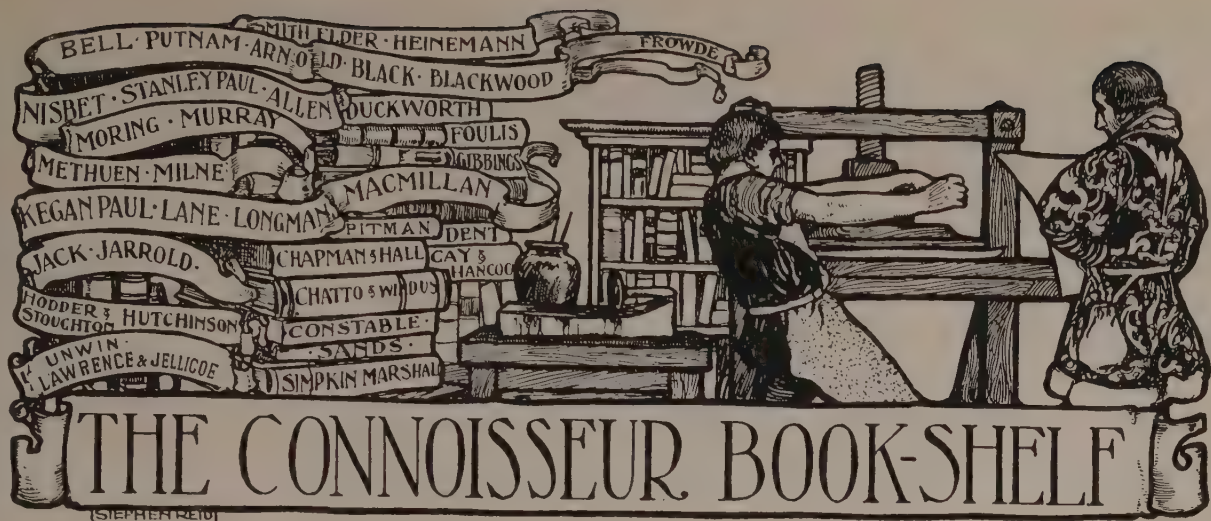
To speak in conclusion of the sculpture, it comprehends a number of good things by Mr. H. S. Gamley—a young Scotsman who has made great progress during recent years; while an item of rare promise is Mr. Hubert Paton's plaster relief, *Sleep*, a work which has a distinct fragrance of that idealization which permeates the sculpture of ancient Greece.



SIR WILLIAM BUTTS, M.D.

A.D. 1543.

The National Portrait Gallery copy of this picture is labelled "School of Holbein."



"The Louvre"
By Paul G. Konody and Maurice Brockwell. Edited by T. Leman Hare (T. C. & E. C. Jack. £1 1s. net)

THE rape of Leonardo's *Mona Lisa* has deprived the Louvre of one of its greatest treasures; yet, setting aside the priceless sculpture, the gems, and other objects of art, which are housed in the former palace of the French kings, and taking only the pictures into account, one would hesitate to allot to this work the pride of place which has been popularly accorded it. There are masterpieces still left in the Louvre possessed of special excellencies which, from an artistic standpoint, render them no less precious than the missing picture. One need scarcely go to Paris to reassure one's self on this point, when colour reproductions of the high quality as those illustrating the recently published volume on *The Louvre* by Messrs. Paul G. Konody and Maurice W. Brockwell are to be obtained in England. These are good enough to recall the originals vividly to one's recollection—good enough, even, in an imperfect fashion to serve as some sort of substitute for them. The plate of the missing *Mona Lisa* is an instance in point; if the original be lost to posterity for ever, this reproduction, though it fails to record the full glory of Leonardo's masterpiece, will at least convey enough of its haunting melody of colour and wondrous fascination to show the coming generation that their fathers were not unduly lavish in their eulogies of the picture. There are twenty-nine other plates in the volume, a goodly company whose selection and manner of reproduction generally bear high testimony to the discrimination and taste of the general editor of the work, Mr. T. Leman Hare. The subjects chosen are practically all master-works by master-painters, and, having regard to the necessity of representing each of the important schools, and not devoting an undue proportion to the pictures of any particular artist, the selection could hardly be bettered. It is not always, however, that the finest pictures reproduce the best. The plate of Titian's *Entombment* conveys the effect of the original but inadequately, and the translation of Chardin's *Grace before Meat* is deficient in quality and depth. On the other hand, the works of the primitives

nearly all come out excellently, and the reproductions of *La Source* by Ingres, *The Lace Maker* by Jan Vermeer van Delft, *The Portrait of a Lady* by Hans Memlinc, and others too numerous to specify, reach an exceptionally high standard.

Though the illustrations to the volume have been first mentioned, the letterpress will undoubtedly make the more powerful appeal to the serious student. The collection at the Louvre is so large, so varied in its interests, and, it must be added, so mixed in quality, that the task of intelligently appreciating it is beyond the powers of an ordinary visitor, helped only by the official guide. The latter, like most publications of its kind, often lends the weight of its authority to attributions disproved by modern scientific criticism; it, moreover, fails to discriminate between the autographic works of masters and studio productions wrought largely by their pupils. Messrs. Konody and Brockwell's treatment of these questions shows both a comprehensive knowledge of the latest results of critical research, and sound and independent judgment on the part of the writers themselves. Their book is undoubtedly the most trustworthy appraisal of the pictorial contents of the Louvre which has appeared; while the introductory remarks to the various schools represented and the individual characteristics of their masters make it an admirable guide to the study of European painting. The collection at the Louvre is indeed the most comprehensive of any of the great national galleries, with the possible exception of our own, and that it surpasses in its almost prodigal abundance of examples by certain of the greater masters. The bulk of the treasures were gathered together by the French monarchs, who, from the time of François I., were prolific and often highly discriminating collectors. To the last-named king the Louvre owes its possession of five of the ten existing pictures which, with more or less certainty, are ascribed to the hand of Leonardo da Vinci; he also dowered it with a fine Andrea del Sarto, several large reputed Raphaels, and a number of examples of the Italian and Flemish schools. Marie de Médicis, the Queen of Henry IV., was the patron of Rubens, and it is largely owing to her purchases that the

Louvre now houses a more varied and comprehensive selection of this master's works than can be seen anywhere else under a single roof. The dispersal of the collection of Charles I. by the Commonwealth led to the addition of some of the world's greatest masterpieces to the French royal collection. From this source came Van Dyck's magnificent equestrian portrait of the ill-fated monarch with the Marquess of Hamilton in attendance; Titian's *Entombment*, purchased for the ridiculously small sum of £128; Giorgione's *Pastoral Symphony*; and Raphael's portrait of *Baldassare Castiglione*. Louis XIV. made large but not judicious additions to the royal collection; and Louis XV., though he shamefully neglected it, added three hundred pictures. Many of its most important examples of the Dutch school were acquired by Louis XV. Napoleon plundered the Continental galleries for its benefit, and though the bulk of the works so acquired had to be returned, numerous fine examples of the primitive Italian schools were left, their rightful possessors not thinking them worth the expense of moving. Since then the gallery

has been largely enriched by private donations and bequests and purchases made from the public funds, until now it contains an adequate, and in many instances a magnificent, representation of all the chief Continental schools, though not of the English. The British section at the Louvre is weaker—infinately weaker—than even the French section at the National Gallery. As Messrs. Konody and Brockwell justly point out, of the meagre two-score or so of pictures ascribed to British masters, scarcely half a dozen justify the appellations they bear. It is a curious anomaly that two close neighbours, whose arts have acted and re-acted on each other, and whose destinies have been linked together through a long course of centuries, should each have such a poor representation of the other's work. One wonders if by a judicious exchange of some of each gallery's superfluities a rectification might not be made. We could part with a representative Turner or two, and

probably single examples of Reynolds, Gainsborough, and Constable, without unduly missing them, and the French, from their over-abundant representation of some of their masters, could afford to offer us at least their equivalent.

MR. T. WERNER LAURIE has initiated a new series of handbooks on "House Decoration" with a volume on *Ceilings and their*



HOLBEIN'S "ERASMUS" FROM THE PICTURE IN THE LOUVRE
(FROM "TRAINING OF THE MEMORY IN ART")
BY L. DE BOISBAUDRAN MACMILLAN AND CO.)

"Ceilings and their Decorations"
By Guy Cadogan Rothery
"House Decoration Series"
(T. W. Werner Laurie, 6s. net)

Decorations from the pen of Mr. Guy Cadogan Rothery. The quality of this work argues well for the success of the series. The author has produced a well-written, instructive and interesting monograph, which, without going too deeply into the subject, gives an adequate account of its artistic and archaeological aspects. He traces the development of the ceiling from the period of primitive men, through the glories of the Gothic and Renaissance epochs up to the present day, when, it

must be confessed, the blank ugliness which characterised the ceilings of the last half of the nineteenth century is still unduly prevalent. To a certain degree this is excusable. The opaque, smoke-laden atmosphere of our great urban centres makes the interior lighting of our modern buildings a problem of greater difficulty than was presented to the architects who flourished before the age of machinery. Our present-day men too often solve it by employing ceilings as light reflectors, covering their surface with whitewash and discarding all but a minimum of ornamentation in order not to interfere with their utility for this purpose. The abatement of the smoke nuisance and the substitution of electricity for gas is, however, largely obviating the necessity of these plain white surfaces, which, while they reflect light, are easily renovated, and do not offer any interspaces for the lodgment of dust and grime, are yet unsightly in their bareness, and harmonize

The Connoisseur Bookshelf

with few schemes of interior decoration. The revival of modern taste promises to remedy this state of affairs, and in the near future we may hope to see ceilings beautified by the combined labours of architect, sculptor, and painter, as in the examples illustrated and described in Mr. Rothery's admirable handbook.

THE general principles of art-teaching are touched upon in Sir William Richmond's able lec-

"Universities and Art Teaching." By Sir W. B. Richmond (Henry Froude. 1s.)

"Training of the Memory in Art" By Lecoq de Boisbaudran, translated by L. D. Luard (Macmillan & Co., Ltd. 6s. net)

ture, delivered at Armstrong College, Newcastle-upon-Tyne, and now published in pamphlet form; while Mr. L. D. Luard's translation of the *Training of the Memory in Art*, by the late M. Lecoq de Boisbaudran, is more concerned with the actual details of the master's work; nevertheless, there are interesting points of agreement and conflict in the ideas enunciated in the two books. Sir William is not so much concerned in preserving the individuality of the student as in educating and cultivating his perception of true beauty, while M. Lecoq was so anxious to keep the artist's individual feeling pure and unspoiled, that he would never show his pupils specimens of his own work lest they should be unduly influenced by it. Much can be urged in favour of both views, for though the ways diverge, they are but varying routes to the same goal, the attainment by the artist of the most full and perfect expression in the medium through which he exercises his gifts. Sir William's remarks on the unity of the arts, on their general relations to science, and the necessary combination of beauty with utility, are ones with which every art worker will coincide. Nor is anyone likely to disagree with his dictum that no student should make designs to be executed in particular materials unless he has practical acquaintance in the working of those materials, and so realises their limitations and possibilities.

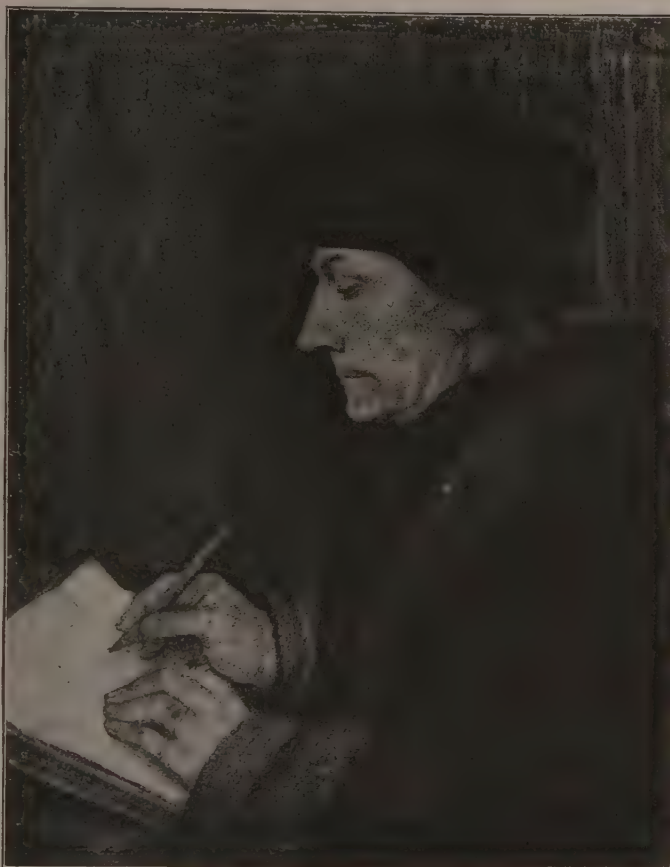
Mr. Luard's translation is in reality not of one work by M. de Boisbaudran, but of three separate ones, viz. the *Training of the Memory in Art*, *A Survey of Art Teaching*, and *Letters to a Young Professor*, the last-named being a summary of the author's own method of teaching drawing and painting. M. de Boisbaudran commenced his career as a teacher three-quarters of a century ago, and many of his ideas have already been

generally adopted; yet a clear comprehension of his methods will be of great advantage to both masters and scholars. His system of memory training is one which should be utilized in the teaching of every student—not of art only, but for all vocations where it is useful for the workers to retain an accurate recollection of the persons, scenes, or objects they encounter. By help of the training most extraordinary results were attained by M. de Boisbaudran's pupils, among whom were numbered such distinguished and individual artists as Cazin, Fantin-Latour, Legros, Lhermitte, Rodin, and others, whose careers are a striking proof of the efficacy of his methods. The most salient quality of these was their thoroughness. It was the aim of M. de Boisbaudran to give

his pupils a perfect command over their hands, eyes, and memories, so that they should enter the arena of art perfectly equipped to give expression to their own individuality; and his system may be as advisedly followed by the students of to-day as by his own pupils. The translation is prefaced by an introduction by Professor Selwyn Image, but this, though written in admirable taste, is hardly necessary, for the utility of Mr. Luard's work must be apparent to everyone who glances through its pages.

"The Renaissance of the Nineties." By W. G. Blaikie Murdoch. (Alexander Moring, Ltd. 2s. 6d. net)

MR. W. G. BLAİKIE MURDOCH possesses the gift, rare among critics, of so investing himself with the spirit of those of whom he writes that their voices seem to



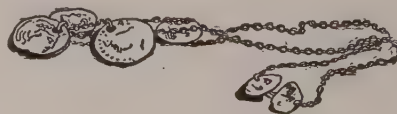
MEMORY DRAWING FROM HOLBEIN'S "ERASMUS" BY A. LEGROS
(FROM "TRAINING OF THE MEMORY IN ART"
BY L. DE BOISBAUDRAN MACMILLAN AND CO.)

speak to us through his pen. In *The Renaissance of the Nineties* this quality reveals itself in every phrase. The little volume in feeling and treatment is an aftermath of the movement—a movement which was in the direction of recording emotion rather than incident, of picturing contemporary life rather than that of past epochs—yet picturing with a feeling for the exquisite in form and expression that seemed to belong to a more leisured and less robust age. Not everyone whose work with pen and pencil achieved distinction during the nineties belonged to the movement; it remained apart from the main stream of art and literature, though influenced by it and greatly influencing it, and moving much in the same direction. The guiding spirits of it were the coterie who contributed to *The Yellow Book*, *The Savoy*, *The Dome*, and *The Pageant*, a select company, numbering among them many original minds. All possessed talent, some genius of a high order; and one, at least—Aubrey Beardsley—has left his impress permanently on the world's art; one hardly likes to say on English art, for he, like the others, had no special feeling for nationality. Few of the little coterie were possessed of robust physical strength; this lack revealed itself in their work, conceived on a small scale, exquisite in its way, but morbid and pessimistic in its tendencies. Such as it was, it formed the swan-song of the Victorian era, a requiem of the high hopes and aspirations with which it had opened, many of which had failed to fructify, while the fruit of others had been as apples of Sodom, beautiful to behold, but bitter to the taste. Mr. Blaikie Murdoch's little volume is an interesting record of the movement, clothed in beautiful diction and worth reading, both as a fine example of modern English prose and a sound piece of appreciative criticism.

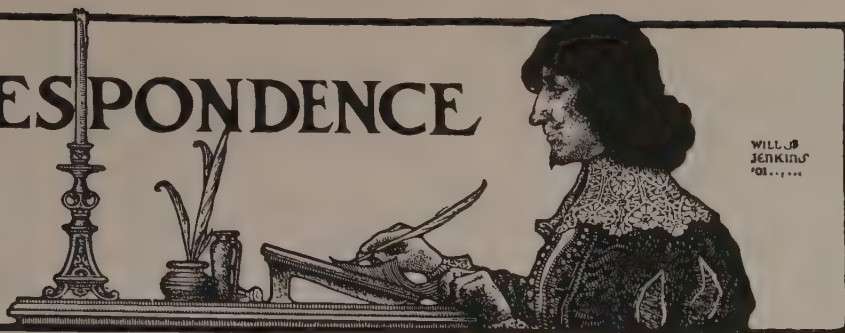
THE application of a universal system of philosophy to art would seem to be an almost impossible feat, so few—so very few—of the principles underlying art being of general application, and so greatly are they modified by the influence of time and place, of temperament and experience. Mr. Anthony M. Ludovici has, however, made the endeavour—not, indeed, by evolving a philosophy of his own, but by giving us a summary of Nietzsche's general doctrines on art, and applying their leading principles to the works of several of the principal schools, more especially to that of ancient Egypt. It is hardly necessary to say that Mr. Ludovici has performed his task with conspicuous ability. He is deeply imbued with the spirit of Nietzsche's philosophy, and is as capable as

anyone to expound it to English readers. It is the philosophy itself that one would question—a philosophy whose leading idea is the subordination of the great mass of mankind to a few superior individuals. The latter are "Higher Men," above all orthodox codes of morality and law—the ruling caste whom the common herd should follow with blind and implicit obedience. The *Higher Men* are alone qualified to produce great art—Ruler Art as Nietzsche terms it. "Ruler Art . . . can be the flower and product only of an aristocratic society, which in its traditions and active life has observed, and continues to observe, the three aristocratic principles—culture, selection, and simplicity;" its mission is not to reproduce nature, but to interpret it, to evolve order and simplicity out of natural chaos, and to create beauty by the embellishment and transfiguration of the objects depicted. "Democratic art," on the other hand, "is slavishly dependent upon environment for its existence, and on that account either beneath reality (Incompetence), on a level with reality (Realism), or fantastically different from reality (Romanticism). The former art is exemplified in the productions of ancient Egypt, the latter in those of England of to-day." "Ruler Art, or the Art of inner riches" may be identified with the function of giving; it is dependent upon four conditions "which are quite inseparable from an aristocratic society," viz., "(1) long tradition under the sway of noble and inviolable values, resulting in an accumulation of will power and a superabundance of good spirits; (2) leisure which allows of meditation; (3) the disbelief in freedom for freedom's sake, without a purpose or without an aim; and (4) an order of rank according to which each is given a place in keeping with his value, and authority and reverence are upheld."

Unfortunately Mr. Ludovici makes no attempt to prove the truth of Nietzsche's system of philosophy from the experiences of history. As far as they can be cited, they would seem to show that art, so far from being the product of "long tradition" and "leisure," originates only after periods of unrest and tumult when men's thoughts are in a state of flux ready to flow out of the old moulds and assume forms which are new and strange. Greek and Italian art were begotten amidst the strife of perpetually warring democracies, and both died out with the last expiring embers of freedom. Dutch and English art came into being after the stress of long continued wars. Nietzsche's philosophy, if logically put into practice, would result in the repetition of the age of Louis XIV. rather than that of "Pericles." Nevertheless, Mr. Ludovici's work is a most valuable one, if only to convey to English readers an idea of one of the most powerful influences in the moulding of modern Germany.



CORRESPONDENCE



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

"Seringapatam."—A4,457 (Woking).—The value of the three plates of the *Conquest of Seringapatam*, if printed in colours, is about £5. If the print is only hand coloured, the value is £2.

Books.—A4,492 (Rawtenstall).—Neither the book on *Cattle* nor the other work you describe is of any interest to a collector.

"Fox Hunting."—A4,493 (Ambleside).—Your set of four coloured *Sporting Prints*, after J. F. Herring, senr., is worth £5 or £6, not including the value of the frames.

Books.—A4,499 (Taunton).—(1) The first book you mention is generally known as *Eikon Baziike*. It was very popular at the time, and there were sixty different issues between 1648 and 1649. Unless the binding is very fine, the value of your copy is not more than £1. The value of Butler's *Hudibras* depends on the date. If imperfect, it is probably worth only a few shillings.

Token.—A4,505 (Herne Hill).—We fear we cannot say the value of the token without seeing it. We should advise you to send it to us for expert opinion, as it is probably of value.

Old Jug.—A4,522 (Bedford).—From the description we should say that the jug is a specimen of the stoneware generally, but incorrectly, called *Gres de Flandres* (and in Germany *Steingut*), made at Greuzhausen, near Coblenz. The date makes it an interesting piece, though by no means rare. As it is broken, the value has much depreciated, but we should say it is worth about 35s.

Books.—A4,524 (Brigg).—The date of your edition of *Aesop's Fables* is 1668, not 1568. The value would be from 30s. to £2, according to binding. The value of the *Homer*, dated 1669, is £1 or so.

Chelsea Dishes.—A4,528 ("Jay," Belfast).—(1) The Chelsea leaf-shaped dishes shown in the photograph should be worth about six guineas the pair. (2) From the photograph we should say the Davenport plates are perhaps 50 or 60 years old. Davenport china is not very greatly sought after by collectors now, but it is rising in estimation. The plates are worth about a guinea each, but if you possess a complete service with stands and dishes, the pieces may average rather more than a guinea apiece. (3) We can hardly tell whether the plate is Leeds or not without seeing it. Presuming it is, it should be worth about 25s.

Baxter Prints.—A4,529 (Gunthorpe).—(1) *So Nice* on mount is worth about £1, without mount 10s. (2) *Rev. John Williams*. We cannot tell you the value without further particulars. There are as many as eight varieties of portraits and three prints, by Baxter, showing incidents in his missionary

career. (3) *Rev. Robert Moffat*. There are three distinct varieties of this print, and the values range from £1 to £2.

Marine Painter.—A4,534 (Stowmarket).—John Thomas Serres was the son of Dominique Serres, marine painter to George III., and was born in 1759. He was a drawing master at the Naval School at Chelsea, and later in life published a handbook for marine painters. A number of prints of his works have been reproduced. He died in 1825.

Silver Spoons.—A4,537 (Neath).—We cannot say what your spoons would realize without further particulars. Their value would depend upon whether they were in complete sets or only odd ones, and also on the marks. You do not say if they are table spoons or tea spoons.

Ashburton's History.—A4,541 (Darlington).—*Ashburton's History of England to 1793*, which you describe, has practically no commercial value whatever.

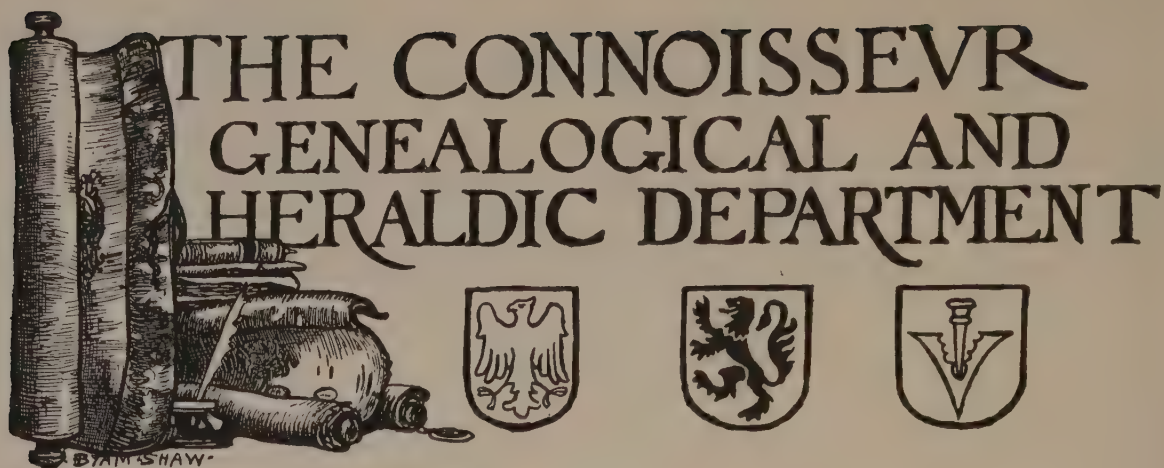
"Secret History of the Court of Europe."—A4,546 (Deal).—A copy of this work, if of the original issue, may realize £2 or £3. There is a reprint published at 6d., and it is more than probable the book you possess is this, which, of course, is of no value.

Pictures on Glass.—A4,547 (Wandsworth).—The two glass pictures, being Scriptural subjects, would not realize more than 5s. to 7s. 6d. each. There is only a demand for glass pictures of fancy subjects, some of which are worth £5 or more.

Hogarth Prints.—A4,549 (Rugby).—Though many of these prints were at one time of considerable value, the demand is now so limited that only the finest impressions are of any value from the collector's point of view. Your set of six, if ordinary impressions, is not worth more than 10s. or 15s.; such sets frequently sell for about £1 framed. The other set is of similar value.

Farthing.—A4,572 ("R.S.," Lewisham).—We should say the date of your farthing is 1834, of the reign of William IV. It would be of no value.

Tumbler and Saucer.—A4,573 (Napier, N.Z.).—(1) From the photograph, the tumbler appears to be German work of the eighteenth century, and although not a common specimen, it is not of much value, perhaps only a few shillings. (2) The tracing of marks on the saucer is not very clear, but is sufficient to show that the characters read "Tai-Tsing-Kea-King-Nien-Tchi," showing the saucer to be of the period 1796-1821. This date is rather too late for its productions to be much esteemed by collectors. An odd saucer is not very saleable, but if the finish is very fine, as described, it may be worth about £1.



SPECIAL NOTICE

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[The idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers, by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

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